

146966

THE  
**SMUGGLERS**

A COMIC OPERA IN TWO ACTS

LIBRETTO BY  
WILSON VANCE

MUSIC BY  
JOHN PHILIP SOUSA



**PHILADELPHIA**

PUBLISHED BY **W. F. SHAW**, 710 ARCH STREET

Copyrighted, 1881, by WILSON VANCE and JOHN PHILIP SOUSA  
All rights reserved.

M  
1881  
5725S

# THE SMUGGLERS.

## CAST OF CHARACTERS.

TITO.....	Baritone.
MATEO.....	Bass.
ENRIQUE.....	Tenor.
STUBBS.....	Tenor.
CAPTAIN OF THE GUARD.....	Baritone.
VIOLANTE.....	Soprano.
QUEEN OF THE SMUGGLERS.....	Contralto.

The scene is laid in the mountain fastnesses of Spain.

## CONTENTS

OVERTURE.....	3
ACT 1st.	
1 CHORUS—"SMUGGLERS WE".....	9
2 SCENE—"SILENCE, AND TO YOUR STATIONS HIE".....	24
3 SONG—"A WIDOW'S LIFE".....	
4a } RECITATIVE—"WHO HAVE WE HERE?".....	
4b } AIR—"WHEN THE STORMS OF LIFE".....	38
5 QUINTETTE—"AH, LOVE, KIND LOVE".....	41
6 BALLAD—"THE MAIDEN SAT WITH FOLDED HANDS".....	50
7 DUET—"COME TO THESE ARMS THAT LONG TO HOLD THEE".....	53
8 SONG—"I'VE LEAPED AND I'VE CLIMBED LIKE A BLASTED GOAT".....	59
9 RECITATIVE, SCENE AND CHORUS—"IT MATTERS NOT".....	64
10 TRIO AND CHORUS—"HE IS A SPY".....	85
11 FINALE—"ROUSE THEE, AND PUT THINE ARMOR ON".....	95
ACT 2d.	
12 DUET—"HOW SLOWLY FADES THE SUN".....	110
13 SONG—"I'M A ROBBER FREE AND BOLD".....	119
14 TRIO—"DO YOU WITH YOUR FLOCKS AND HERDS".....	122
15 CORONATION SCENE—"WE HAIL OUR NEW-FOUND KING".....	126
16 DUET—"CANST THOU TURN AWAY?".....	136
17 BOLERO—"FREE HEARTS OF SPAIN".....	142
18 DRINKING SONG AND CHORUS—"WINE—WINE".....	146
19 DUET—"SIGHING, AH, SIGHING".....	
20 SOLDIER'S CHORUS—"LET US MARCH ALONG".....	153
21 BATTLE SCENE—"CUT AND THRUST".....	159
22 FINALE—"AS THEY MARCH ALONG".....	173

# THE SMUGGLERS

## A COMIC OPERA IN TWO ACTS

Written by WILSON VANCE

Composed by JOHN PHILIP SOUSA

### OVERTURE.

*Tempo moderiale.*

*mp* *cres* - - - *cen* - - - - *do.* *a poco.* *a poco.*

*pp*

*mf*

A musical score for a piece titled "The Smugglers". The score is written for piano and features six systems of music. The first system is marked *ff* and the second *mf*. The third system has a *p* marking in the right hand. The fourth system has a *cres.* marking in the left hand and an *a poco.* marking in the right hand. The fifth system is marked *Andante cantabile.* and the sixth system has *f* and *p* markings. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music is characterized by a mix of chords and melodic lines, with some passages featuring a more complex, arpeggiated texture. The overall mood is dramatic and expressive, with a range of dynamics from *ff* to *p*.

*ff*

*mf*

*p*

*cres.*

*a poco.*

*Andante cantabile.*

*f* *p* *p*





*Allegretto brillante.*



The Smugglers.

First system of musical notation, measures 1-6. The music is in 2/4 time, featuring a treble and bass staff. Measures 1-4 show a melodic line in the treble and a harmonic accompaniment in the bass. Measure 5 begins a new section marked with a forte (*f*) dynamic and a crescendo hairpin.

Second system of musical notation, measures 7-12. Measures 7-10 continue the melodic and harmonic development. Measure 11 features a fortissimo (*ff*) dynamic. Measure 12 begins a section marked *Accelerando.*

Third system of musical notation, measures 13-18. Measures 13-17 feature a complex, dense texture with many beamed sixteenth notes in both staves. Measure 18 ends the system with a fortissimo (*ff*) dynamic.

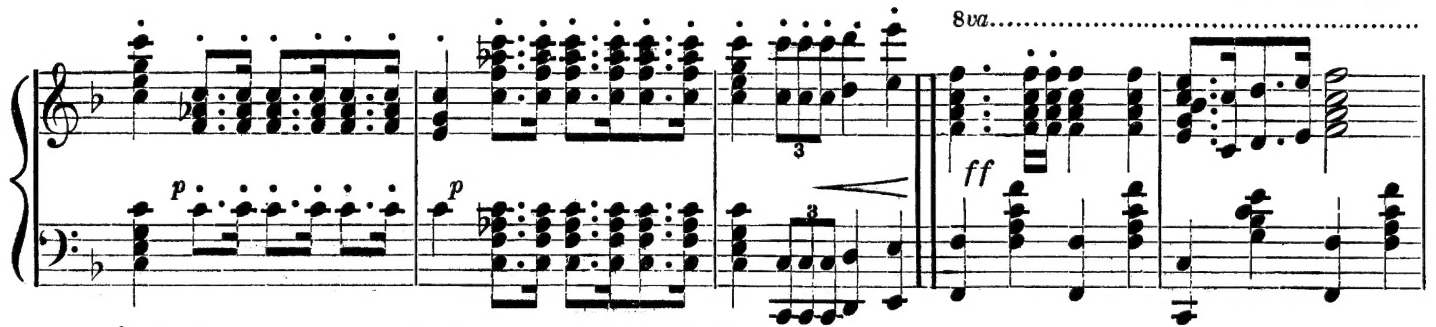
*Maziale maestoso.*

Fourth system of musical notation, measures 19-24. The tempo and mood change to a grand march, indicated by the *Maziale maestoso* marking. The music is in 2/4 time, starting with a piano (*pp*) dynamic. The melody is in the treble, and the bass provides a steady harmonic accompaniment.

Fifth system of musical notation, measures 25-30. Measures 25-28 continue the grand march theme. Measures 29-30 show a melodic flourish in the treble over a sustained bass accompaniment.

Sixth system of musical notation, measures 31-36. Measures 31-34 continue the grand march theme. Measures 35-36 show a melodic flourish in the treble over a sustained bass accompaniment.

The Smugglers.



First system of musical notation, measures 1-6. Treble and bass staves. Treble staff contains eighth and sixteenth notes with slurs. Bass staff contains chords and eighth notes. A dynamic marking *p* (piano) appears at the start of measure 5.

Second system of musical notation, measures 7-12. Treble and bass staves. Treble staff contains eighth and sixteenth notes with slurs. Bass staff contains chords and eighth notes.

Third system of musical notation, measures 13-18. Treble and bass staves. Treble staff contains eighth and sixteenth notes with slurs. Bass staff contains chords and eighth notes. A dynamic marking *p* (piano) appears at the start of measure 13. The tempo marking *Presto.* is placed above the first measure.

Fourth system of musical notation, measures 19-24. Treble and bass staves. Treble staff contains eighth and sixteenth notes with slurs. Bass staff contains chords and eighth notes. A dynamic marking *f* (forte) appears at the start of measure 19. The marking *8va...* is placed above the first measure.

Fifth system of musical notation, measures 25-30. Treble and bass staves. Treble staff contains eighth and sixteenth notes with slurs. Bass staff contains chords and eighth notes. The marking *8va...* is placed above the first measure.

Sixth system of musical notation, measures 31-36. Treble and bass staves. Treble staff contains eighth and sixteenth notes with slurs. Bass staff contains chords and eighth notes. A dynamic marking *ff* (fortissimo) appears at the start of measure 35. The marking *loco.* is placed above the last measure.

# THE SMUGGLERS.

## ACT 1.

SCENE.—*Mountain—rocks at back, glen—platform at back leading right and left, masked by set rocks. Cave at 2 E. L. opening, masked by vines etc. Rude benches etc. Smugglers grouped about stage.*

### CHORUS, "Smugglers we."

No. 1.

*Allegretto Brillante.*

Piano introduction for the chorus. The music is in 2/4 time, key of D major. It features a lively, rhythmic melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Allegretto Brillante'. Dynamics include *ff* (fortissimo) and *pp* (pianissimo).

CURTAIN.

Piano accompaniment for the chorus. The music continues from the introduction, featuring a more complex and rhythmic melody in the right hand and a supporting bass line in the left hand. Dynamics include *ff* (fortissimo).

Sopranos and Altos.

Vocal line for Sopranos and Altos. The melody is in 2/4 time, key of D major. Dynamics include *ff* (fortissimo).

Smug-glars we! We care - ful-ly Pa - rate ourselves where none may see! In moun - tain glade, 'Neath

Tenors.

Vocal line for Tenors. The melody is in 2/4 time, key of D major. Dynamics include *ff* (fortissimo).

Smug-glars we! We care - ful-ly Pa - rate ourselves where none may see! In moun - tain glade, 'Neath

*ff* > Basses.

Vocal line for Basses. The melody is in 2/4 time, key of D major. Dynamics include *ff* (fortissimo).

Piano accompaniment for the chorus. The music continues from the previous section, featuring a more complex and rhythmic melody in the right hand and a supporting bass line in the left hand. Dynamics include *ff* (fortissimo).



low -'ring shade, We sing our tryst - ing glee. For smug - glers we; We care - ful - ly Pa -

low -'ring shade, We sing our tryst - ing glee. For smug - glers we; We care - ful - ly Pa -

The first system of the musical score consists of three staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef with the same key signature. The lyrics are: "low -'ring shade, We sing our tryst - ing glee. For smug - glers we; We care - ful - ly Pa -". The music features eighth and sixteenth notes with accents, and the piano part has a steady eighth-note accompaniment.

rade ourselves where none may see; In moun - tain glade, 'Neath low - 'ring shade, We sing our tryst - ing

rade ourselves where none may see; In moun - tain glade, 'Neath low - 'ring shade, We sing our tryst - ing

The second system of the musical score continues with three staves. The vocal parts (top two staves) and piano accompaniment (bottom staff) follow the same format as the first system. The lyrics are: "rade ourselves where none may see; In moun - tain glade, 'Neath low - 'ring shade, We sing our tryst - ing". The piano part continues with its eighth-note accompaniment, and the vocal parts have more complex melodic lines with some triplets.

glee. Oh! how brave these cau-tious he-roes;

glee. Brave are we with lone-ly wight, Quak-ing

*p*

Of all foes they on-ly fear us; Brave are they with lone-ly

here in dark-some night; Brave are we with lone-ly

*cres - en*

The Smugglers.



wight, Quak-ing here in dark-some night, Brave are they with lone-ly wight, When quaking  
*cres - - - en - - do.*

wight, Quak-ing here in dark-some night, Brave are we with lone-ly wight, When quaking

here in dark-some night, Brave are they with lone-ly wight, Quak-ing here in dark-some  
*p*

here in dark-some night Brave are we with lone-ly wight, Quak-ing here in dark-some  
*p*

night, Brave are they with lone - ly wight, Quak-ing here in dark-some night, For *ff*

night, Brave are we with lone - ly wight, Quak-ing here in dark-some night, For *ff*

The first system of the musical score consists of three staves. The top two staves are vocal parts in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature is D major (two sharps). The lyrics are: "night, Brave are they with lone - ly wight, Quak-ing here in dark-some night, For" followed by a double fermata and the dynamic marking *ff*. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

smug - glers we; We care - ful - ly Pa - rate ourselves where none may see; In moun - tain glade, 'Neath

smug - glers we; We care - ful - ly Pa - rate ourselves where none may see; In moun - tain glade, 'Neath

The second system continues the musical score with three staves. The vocal parts and piano accompaniment follow the same structure as the first system. The lyrics are: "smug - glers we; We care - ful - ly Pa - rate ourselves where none may see; In moun - tain glade, 'Neath". The piano part includes a double fermata and the dynamic marking *ff* at the beginning of the system.

low - 'ring shade, We Sing our tryst-ing glee For smug - glers we! We care - ful - ly Pa -

low - 'ring shade, We Sing our tryst-ing glee For smug - glers we! We care - ful - ly Pa -

The first system of the musical score for 'The Smugglers' consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: 'low - 'ring shade, We Sing our tryst-ing glee For smug - glers we! We care - ful - ly Pa -'. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The piano part provides a steady accompaniment with chords and moving lines.

- rade ourselves where none may see! In mountain glade, Neath low - 'ring shade, We sing our tryst-ing

- rade ourselves where none may see! In mountain glade, 'Neath low - 'ring shade, We sing our tryst-ing

The second system of the musical score continues the song. It also features two vocal staves and a piano accompaniment. The lyrics are: '- rade ourselves where none may see! In mountain glade, Neath low - 'ring shade, We sing our tryst-ing' and '- rade ourselves where none may see! In mountain glade, 'Neath low - 'ring shade, We sing our tryst-ing'. The musical notation is consistent with the first system, maintaining the same key signature and rhythmic patterns.

glee! Oh! how brave these cautious he - roes!

glee! Brave are we with lone - ly wight, Quak - ing

*p*

Of all foes they on - ly fear us; Brave are they with lone - ly

here in darksome night! Brave are we with lone - ly

wight, Quak-ing here in dark-some night, Brave are they with lone-ly wight, When quaking  
*cres - - - en - - do.*

wight, Quak-ing here in dark-some night, Brave are we with lone-ly wight, When quaking  
*cres - en - da. a - poco - a poco.*

here in dark-some night, Brave are they with lone-ly wight, Quak-ing here in dark-some  
*p*

here in dark-some night Brave are we with lone-ly wight, Quak-ing here in dark-some  
*p*

night, Brave are they with lone - ly wight, Quak-ing here in dark-some night, Then

night, Brave are we with lone - ly wight, Quak-ing here in dark-some night, Then

The first system of the musical score consists of three staves. The top two staves are vocal staves in G major (one sharp) and 4/4 time. The bottom staff is a piano accompaniment in G major. The lyrics are: "night, Brave are they with lone - ly wight, Quak-ing here in dark-some night, Then" for the first vocal line, and "night, Brave are we with lone - ly wight, Quak-ing here in dark-some night, Then" for the second. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

*ff* loud - ly sing, and bid the ech - oes wake Our tryst - ing

*ff* loud - ly sing, and bid the ech - oes wake Our tryst - ing

The second system of the musical score continues with three staves. The top two staves are vocal staves in G major. The bottom staff is a piano accompaniment in G major. The lyrics are: "loud - ly sing, and bid the ech - oes wake Our tryst - ing" for both vocal lines. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The first vocal line is marked with a forte (*ff*) dynamic.

song; The while we take Our mer - ry leave of

song; The while we take Our mer - ry leave of

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with chords and moving lines.

cares and sor - row, free To sing and dance and laugh in jol - li -

cares and sor - row, free To sing and dance and laugh in jol - li -

The piano accompaniment continues with similar melodic and harmonic patterns, supporting the vocal lines.

The Smugglers.



ty Then loud - ly sing, And bid the ech - oes wake Our

ty Then loud - ly sing, And bid the ech - oes wake Our

The first system of the musical score for 'The Smugglers' consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The lyrics are: 'ty Then loud - ly sing, And bid the ech - oes wake Our'. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand.

tryst - ing song; The while we take Our mer - ry

tryst - ing song; The while we take Our mer - ry

The second system of the musical score continues the melody. The vocal staves have the lyrics: 'tryst - ing song; The while we take Our mer - ry'. The piano accompaniment continues with its characteristic flowing melody and rhythmic accompaniment.

leave of cares and sor - rows, free To sing and dance and

leave of cares and sor - rows, free To sing and dance and

The first system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music is in 4/4 time and the key signature has one flat (B-flat). The lyrics are: "leave of cares and sor - rows, free To sing and dance and". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand.

laugh in jol - li - ty! *p* Brave are they with lone - ly wight, Quak-ing here in dark some

laugh in jol - li - ty! *p* Brave are we with lone - ly wight, Quak-ing here in dark-some

The second system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music is in 4/4 time and the key signature has one flat (B-flat). The lyrics are: "laugh in jol - li - ty! *p* Brave are they with lone - ly wight, Quak-ing here in dark some" and "laugh in jol - li - ty! *p* Brave are we with lone - ly wight, Quak-ing here in dark-some". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand.

night, *pp* For

night, Brave are they with lone-ly wight, Quak-ing in the dark-some night! *pp* For

night, Brave are we with lone-ly wight, Quak-ing in the dark-some night! *pp* For

2d Sop.  
Alto.

smug-glers we; We care - ful - ly Pa - rade ourselves where none may see; In mountain glade,'Neath

smug-glers we; We care - ful - ly Pa - rade ourselves where none may see; In mountain glade,'Neath

*pp*

low - 'ring shade, We sing our tryst-ing glee, Smugglers we; We care - ful - ly Pa -

low - 'ring shade, We sing our tryst-ing glee, Smugglers we; We care - ful - ly Pa -

8va.....

*Staccato.*

*f*

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a piano accompaniment with a staccato instruction and a forte (f) dynamic marking. The fourth staff is a piano accompaniment with an 8va instruction.

- rade our-selves where none may see, In moun-tain glade, 'Neath low-'ring shade, We sing our tryst-ing

- rade our-selves where none may see, In moun-tain glade, 'Neath low-'ring shade, We sing our tryst-ing

8va.....

This system contains the next two staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a piano accompaniment with an 8va instruction.

glee, Our tryst-ing glee, Our tryst-ing glee, Our tryst-ing

glee, Our tryst-ing glee, Our tryst-ing glee, Our tryst-ing

*8va.* *ff*

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are 'glee, Our tryst-ing glee, Our tryst-ing' repeated across the staves. The piano part features a melodic line in the right hand and a harmonic line in the left hand, with a forte (ff) dynamic marking and an 8va. (octave up) marking.

glee, Our..... tryst - - ing glee, Our tryst - ing glee, Our.....

glee, Our..... tryst - - ing glee, Our tryst - ing glee, Our.....

This system continues the musical score with three vocal staves and a piano accompaniment. The vocal staves have lyrics that include 'glee, Our..... tryst - - ing glee, Our tryst - ing glee, Our.....'. The piano accompaniment continues with a similar melodic and harmonic structure. The key signature remains one sharp (F#).

*(Enter Mateo. 2. E. R.)*

tryst - ing glee. . . . .

*ff*

tryst - ing glee. . . . .

*ff*

*ff*

**SCENE.**

No. 2.

**(MATEO, TITO, QUEEN AND CHORUS.)**Rec.  
Mateo.*Tempo moderato.*

Si - lence! and to your sta - tions hie, Our Queen her - self is draw - ing

*ff*

*p*

*Tempo moderato.*

*(Enter Tito. 2. E. R.)*

nigh; Let due de - co - rum rule the scene, Fit wel - come for our much lov'd

The Smugglers.

Tito.

Queen; Make haste! prepare the roy-al way; The Queen will give us speech to-

*8va.....tr..*

day. Something she has up-on her mind, Something im-port-ant I'll be

*8va.....tr..*

*8va.....tr..*

Tito.

Mateo and Tito

bound! The Queen, the Queen, Our

*Maestao.* *Sop.*

*Chorus.* The Queen, the Queen, Our

*Tenors.*

*Basses.*

*Maestoso.*

*ff*

*ff*

The Smugglers.



no - ble Queen. *Allegretto.*

no - ble Queen. Her subjects, true and loy - al we; We humbly greet with bended knee, She

*Allegretto.*

comes in robes of aw - ful State, With lov - ing hearts we watch and wait, We watch and wait! The

The

*ff*

*Maestoso.* (Enter Queen.)

Queen! The Queen! Our no - ble Queen!

Mateo and Tito with Basses.

*ff Maestoso.*

*P*

The Smugglers.

Queen.

Our faith - ful peo - ple, we sa - lute thee, And beg thee know that in our

*Moderato.*

*pp*

bo - som Is only thought and hope for thee And for thy welfare; For

*f* *ff* *p*

*Cantabile effetuoso a Andante.*

thee we wear the cares of state, And ear - ly rise and sit up late, And bear the roy - al bur - den.

*Chorus.*

*pp* *p* Not

The Smugglers.

oft - en is a smug-gling band So for - tu-nate as to command Such zeal beyond all guerdon.

Queen. *Rec.*

Let si-lence be commanded, We'd make a pro-cla-ma-tion!

Mateo and Tito.

Mateo. Tito.

Let silence reign, While we proclaim Our noble Queen's good pleasure! Hush! hush!

The Smugglers.

## Chorus.

## Queen.

*ff* Hush! Our sub-jects all List to your Queen; We find it meet And

*Tutta forte.* *Moderato Pesante.*

*rall.*Chorus. (*Sensation.*)

Queen - ly too That we should take a hus - band— That she should take a hus-band.

*tr* *rall.*

## Queen.

You need a king; The cares of states Too hea - vy are For

*f* *p*

## Chorus.

wo - man weak. Then list - en to our roy - al proc - la - mation— Then list - en to the roy - al proc - la

*tr* *ff*

mation.

The Fates have writ, in signs mysterious,  
And three times have the cards confirmed it,  
The stranger who first falls a prey  
To this, our gallant band,  
Your Queen will wed!

Enough! 'Tis said!

*p* *f* *rall.*

*Allegro con brio.*

*ff*

Mateo. Tito. Men.

Our Queen would have a husband! Quite right! Quite right! Quite

*p* *ff*

Mateo. Tito. Men. Mateo.

right! And who so suit - ed for her as I? As I? As I? He

*p*

**Tito. Men. Mateo.**

must not be a stranger. Oh! no, Oh! no, Oh! no, Of that there's lit - tle

**Tito. Mateo and Tito.**

dang- er. Oh! no, Oh! no, I quite a - gree, most no- ble Queen, that

**Chorus.** Ha! ha! Ha! ha!

Oh! no!

you should haste to mar - ry. On bended knee your slave you see, I beg you will not

You should haste to mar - ry Ha! ha! Ha! ha! we beg you will not

The Smugglers.

tar - ry, I quite a - gree most no-ble Queen, That you should haste to

tar - ry, We quite a - gree, most no-ble Queen, That you should haste to

*p* *f*

mar - ry; On bended knee, your slave you see, I beg you will not tar - ry!

mar - ry; On bended knee, your slave you see, We beg you will not tar - ry.



## Queen.

Two of-fers in a sin-gle breath, In-deed 'tis lav-ish

*mf*

for - tune, The mem - o - ry will last till death Shall

*p*

## Mateo and Tito.

draw the sa - ble eur-tain!

*f*

*Allegro bravura con spirito.* My for - tune and my

*ff*

heart, and all I have on earth, I of - fer, To prove my love The

The Smugglers.

Queen.

stars I call, My all I free - ly prof - fer, my all I free-ly prof-fer! Your

Mateo and Tito.

for - tune and your hearts and all? Now that is what I handsome call! To

prove my love the stars I call, My all I free - ly prof - fer, My

Queen.

all I free-ly prof-fer! You are too kind, I must decline, You real-ly must ex-cuse me!

The Smugglers.

# SONG, "The widow's life 's a lonely one."

No. 3.

Queen.

*Allegretto.*

1st. VERSE. The wid-ow's life's a morn-ing breaks both

lone - ly one; Poor weak de - fence-less creat - ure, The sad - dest lot be - neath the sun With  
bleak and cold, How sad she must de - ny her, The lux' - ry of a lov - ing scold, As to

no re - deem - ing feat - ure. The widowed home, like a des - ert gray, Is mo - not - on - ous - ly  
who shall make the fire! She longs for a man who'll be in the way, And keep her tongue in

dole - ful; No one to love, the live - long day When with love's she's heart and soul - ful!  
prac - tice, Who'll swear at the cook, the milliner pay And for - get the wat - er tax - es!

• The Smugglers.

2d VERSE. The  
3d VERSE. When the wid-ow thinks of the

charms all gone, Of life and joys which comprise it, She has no resource but to sit her down, While her

love-ly eyes she cries out. No more for me this lone-ly life Of sorrows, sadness, dan-ger, My

hand I will, be-stow up-on, Some luck-y, handsome stranger!

The Smugglers.

# SCENE AND SOLO, "When the storms of life."

No. 4.

(Enter Enrique, Mateo and Tito.)

*Allegro con fuoco.*

Piano introduction for the scene, marked *Allegro con fuoco* and *ff*. The music is in G major, 2/4 time, featuring a driving melody in the right hand and a rhythmic accompaniment in the left hand.

Queen.

Mateo.

Vocal and piano accompaniment for the Queen and Mateo. The Queen's part is in G major, 2/4 time, and the piano accompaniment is in G major, 2/4 time. The lyrics are: "Who have we here? A recruit, my Queen, a volunteer! Ah! that the cards had said a volunteer! But who are you?"

Queen. *Andante con sentimento.**Allegretto brillante.*

Piano accompaniment for the Queen's solo and Enrique's entrance. The Queen's part is in G major, 2/4 time, and the piano accompaniment is in G major, 2/4 time. The lyrics are: "teer. A volunteer! Ah! that the cards had said a volunteer! But who are you?"

Enrique.

Vocal and piano accompaniment for Enrique and the Smugglers. Enrique's part is in G major, 2/4 time, and the piano accompaniment is in G major, 2/4 time. The lyrics are: "What can you do? Most gracious Queen, I have been wronged!"

The Smugglers.

Tito.

Enrique.

Revenge I seek!      Revenge he seeks!      And that      I'll have,      And

*ff*

that      I'll      have!      Oh! when the storms      of life blow

*f*      *rall.*      *pp*      *p*

fierce      and wild,      And the waves rise      high to drag you down,      When your

heart is torn      and your faith      beguiled,      And love sits cold which erewhile smiled,      Take the

*p*



pledge of Death and spurn The Fate would bid you turn, For the

*rall.*

world has nought, my comrade and my friend, That would weigh against a moment's

*p*

wrong - ful pain; T'were but vain to halt, quick, quick, go make an end, Be strong in

hate kind Heav'n in mercy sends, Ere the im - pulse fierce leaves you un -

*rit.*



nerv'd a - gain, Clasp your hands, my brave com - pan - ions sworn, Come

let us join in a cru - sade a - gainst man, With Hate and Hell a league we'll

form, With Hate and Hell a

league we'll form,

# QUINTETTE, "Ah, Love, kind love!"

No. 5.

(VIOLANTE, QUEEN, ENRIQUE, TITO AND MATEO.)

Violante.

Queen.

Enrique.

Tito and Mateo.

*Andante con sentimento.**p* Ah, Love, kind*rall.*

Ah! love

that you were here!

Ah! stars

Love! some to-ken waft to me,

That he is near; Ah! stars a - bove bright twinkling merri - ly

The Smugglers.

*pp*

Lead him but here! Ah, Love, kind Love! Ah, Love, kind Love! Some to - ken

Lead him but here! Ah, Love, kind Love! Ah, Love, kind Love! Some to - ken

*E*

*T*  
*&*  
*M*

Mateo. (To Tito.) Tito. (To Mateo.) Mateo. Tito.

The cards have said, To our chagrin, That she's to wed The first run in!

*p*

waft to me That he is near! Ah, Love, kind Love!..... some to - ken

waft to me That he is near! Ah, Love, kind Love!..... some to - ken

*Mateo. Solo.* *pp*

The first man that's run in, To our chagrin, The cards have said,

*p*

The Smugglers.

waft to me, Ah, Love, kind Love! . . . . . Some to-ken waft to me, Ah, Love, kind

waft to me, Ah, Love, kind Love! . . . . . Some to-ken waft to me, Ah, Love, kind

To our cha-grin, That she's to wed, The first run in, Ah, Love, kind

8va..... 8va..... 8va.....

Love! Ah, Love, kind, Love! Some token waft to me, That he is near, that he is

Love! Some to - ken waft to me, That he is near, that he is

Love! Some to - ken waft to me, That he's not near, that he's not

Love! Some to - ken waft to me, That he is not

*pp*

*Moderato cantabile.*

V *near.*

Q *near.*

E *Dolce.*

while a - go, in the green-clad vale be-low, I saw a man who hid when I came near, Who

T & M *near*

*p*

Ah! a while a - go, in the green-clad vale be-low, He saw a

Ah! a while a - go, in the green-clad vale below, He saw a

hid when I came near. A while a - go, in the green-clad vale be-low, I saw a man who

A while a-go, in the green-clad vale be-low, He saw a

*mf*

The Smugglers.

V  
man who hid when he drew near, But a short hour a

Q  
man who hid when he drew near.

E  
man who hid when I drew near, 'Twas but a short hour a - go, in the

T  
&  
M  
man who hid when he drew near, Did you hear? 'Twould appear, He is near.

*rit.*  
*a tempo.*

*rit.*  
*a tempo.*  
*cres.*

go,..... But a short hour a-go,..... It

But a short hour a-go, But a short hour a-go, It

green-clad vale be-low, 'Twas but a short hour a . go, In the green-clad vale be-low, It

But a short hour a-go, But a short hour a-

*cres. molto.*

The Smugglers.

was an hour a-go, In the green-clad vale be-low, He saw a man who hid when he drew  
*ff* was an hour a-go, In the green-clad vale be-low, He saw a man who hid when he drew  
*ff* was an hour a-go, In the green-clad vale be-low, I saw a man who hid when I drew  
 go, In the green vale below, In the green vale below, He saw a man who hid When  
 near, When he drew near; On his back he had a queer shaped pack,  
 near, When he drew near; On his back he had a pack,  
 near, When I drew near; Upon his back he had a queer shaped pack, a queer shaped pack Up-on his  
 he, When he drew near, He had on his

The Smugglers.



V On his back he had a queer shaped pack, Up - on his back he had a

Q On his back he had a pack, Up - on his back he had a

E back, he had a queer shaped pack, a very queer shaped pack, Upon his back he had a

T & M back. A very queer pack, Such a very queer

ver - y queer shaped pack, And must be now not ver - y far from here, Not far from here.

ver - y queer shaped pack, And must be now not ver - y far from here, Not far from here, Ah, love, kind

ver - y queer shaped pack, And must be now not ver - y far from here, not far from here.

pack, Such a ver-y queer pack, And must be now not ver - y far from here.

V *My love! Oh! could you but see My love!*  
 Q *Love! I thank thee for this kind to - ken you've wafted to me! Oh, Love, kind Love! I thank thee for this kind tok-*  
 E *My Love! Ah! did she but see My Love!*  
 T & M *Its plain she'll mar - ried be, But not to*  
*8va.....*

*Oh! could you but know, Oh, Love, kind Love! Oh, Love, kind Love! some token waft to me, When he is*  
*en you've wafted to me, Oh, Love, kind Love! Oh, Love, kind Love! Some token waft to me, When he is*  
*Ah! did she but see A while a - go, in the green vale be-low, I saw a man who hid When I drew*  
*you nor me, A while a - go in the green vale be-low, He saw a man who hid When he drew*  
*8va.....*

near, Some token waft to me, Dear Love, when he is near, Love! some token waft to

near, Some token waft to me, Dear Love, when he is near, Ah, Love, kind Love! some token waft to

near, Who hid as I drew near, near, Dear Love! could you but

near, he hid. hid. It's plain she'll mar - ried

me, Some token waft, Some . . . . to - ken waft, Dear Love! . . . . .

me, Some token waft, Some . . . . to - ken waft, Dear Love! . . . . .

see, Could you but see, Could . . you but see Dear, Love! . . . . .

be, But not to me, Not . . . . to me! . . . . .

*cad.*

*pp*

*pp rit.*

*ff*

*ff*

*ff*

# BALLAD, "The maiden sat with folded hands."

No. 6.

*Andante con espressione.*

**Violante**

The

maid - en sat with fold - ed hands, Her longing eyes brimmed o'er with tears; "He

lin - gers long in dis - tant lands, And leaves me prey to anx - ious fears, And leaves me prey to anx - ious

fears! He thinks not of the maid he swore To love through life, ah! fall - ing tears; His

The Smugglers.

gai - ly spo - ken fare - well tore The breast which held no jeal - ous fears, His

gai - ly spoken farewell tore The breast which held no jealous fears!"

*pp*

“He lov - eth not,” She deep - lysighed, “Though,

wait - ing here, be - moans his bridel”

In dreams by night She sees his face, By

day she vain - ly seeks his grace, By day she vain-ly seeks his grace. He

*rall.*

lit - tle cares how deep the smart His ab - sence gives her lov - ing heart. Sure

*p*

he would come could he but see Her wail his absence hopeless - ly, Sure

*pp*

he would come could he but see Her wail his absence hope-less - ly!

*f* *pp*



# DUET, "Come to these arms that long to hold thee."

No. 7.

Enrique. Rec.

*ff* Tis I, En-ri-que!

*Allegro Impetuoso.*

*ff*

Come to these arms that long to hold thee,

*Staccato.*

Come to this heart, tis thine for - ev - er, Let me once more, dear

love en - fold thee Close with a clasp, to leave thee nev - er

The Smugglers.



Sad are the hours when we are par - ted, Dark - en'd the day when

thou'rt not near, Ah! bit - ter my life half brok - en heart - ed!

**Violante.**

Fill'd is my breast with gloom and fear! Thus to thy arms, and

ne'er to leave them, Thus to thy heart, my hav'n, my home,

Look in my eyes, look and be - lieve them, Do they not tell thee, dear

The first system of the musical score for 'The Smugglers'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The vocal line has a melodic phrase with a slur over the first four notes. The piano accompaniment consists of chords and single notes in both hands.

love I come? Gone is the night, swift comes the morn - ing,

The second system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment continues with chords and single notes. The key signature remains three sharps.

Bright shines the sun, all cloud - less the sky! Thus heart to heart, all the

The third system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment continues with chords and single notes. The key signature remains three sharps.

world scorn - ing, With love thus we'll live, lov - ing we'll die!

The fourth system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment continues with chords and single notes. The key signature remains three sharps. The system ends with a final chord in the piano part.

*f*

V. Come to these arms that long to hold thee, Come to this heart, 'tis

E. *f*

thine for - ev - er, Let me once more, dear love, en - fold thee,

Close with a clasp, to leave thee nev - er, Sad are the hours when

we are part - ed, Dark - en'd the day when thou'rt not near, Ah!

bit - ter my life half brok - en - heart - ed! Filled is my breast with

gloom and fear! Nev - er to leave, My hope and home, Look in my  
Come to my arms, Come to my heart, Look in my

eyes, look and be - lieve, Do they not tell thee, love, I come, Nev - er to

eyes, look and be - lieve, Do they not tell thee, love, I come, Come to my arms,

leave my hope and home? Look in my eyes, look and be - lieve, Do they not

Come to my arms.

tell thee, love, I come?

*ff* *ff*

# SONG, "I've leaped and I've climbed like a blawsted goat."

No. 8.

*Allegretto con moto.*

*pp*

Stubbs.

I've leap'd and I've climb'd like a blawst-ed goat, I've

worn out my shoes, and I've ruin'd my coat, I've lost my way, like-wise my breath, I've

The Smugglers.

caught a cold, had a call from death, Oh! hap - py I'd be, and think it a treat, If this

spec - u - la - tive journey was com - plete.

I've come here, you know, from the love of the arts, For some

fine pho-tographs of these wild foreign parts; And I fear my zeal has



been misplaced, In view of the many great dangers I've faced, And when I die they will serve me but ill, If my

fame does not this world resounding fill.

*f* *ff*

It al - ways was so, I'm prepared to admit, As a fact that's conceded, viz., namely, to wit, That such

*p*

ar - tistic genius as I hold in my breast, Must endure hard raps, must be put to the test! But I

*tr* *tr* *cres.*

can - not help saying, if per-mit - ted to speak, Though the soul is willing, still, the flesh is weak.

I don't like the people *tr* I

find a - bout here, *tr* They talk in a gibberish, *tr* dam - na - bly queer;

*tr ff* And I think I can say with per - fect good taste, That the land a - bout here is a

sheer how-ling waste! Now what is the use of high hills like these, When if they were flatter they'd much better

please? When they might be flat with just

as much ease! Now what is the use of high hills like these, When if

they were flatter they'd much better please?

# QUINTETTE AND CHORUS.

No. 9.

(VIOLANTE, QUEEN, MATEO, TITO, STUBBS AND CHORUS.)

*Moderato.*

Queen. *Rec.*

It matters not, the Fates have spoken, my word is pledged, It

*a tempo.*

*p*

Stubbs. *Rec.*

can't be broken! You are too late, the priest has spoken, My word is pledged, It can't be broken, I

*a tempo.*

can't be yours by that same to - ken, For I'm wear - ing now the mat - ri - mo - nial

Queen. (*aside.*)

Mateo. (*to Stubbs.*)

yoke! He hes - i - tates the step to take! You seem to think it all a joke!

The Smugglers.

*Allegretto Brillante.*

Stubbs.

*Allegretto Brillante.*

*ff*

*p*

I could un - der - stand the

cap - ture If I could feel the rap - ture Of be - liev - ing that I real - ly had

won your bloom - ing heart; And I hope you do not real - ly Think I am so aw - ful

veal - ly! As not to see how fa - mous - ly you've play'd your lit - tle

part; Chorus.

Rash stran - ger! do not fly us! There's dan - ger if you try us! By

Stubbs.

sign and token the Fates have spoken Our cap - tain you must be! But I'm sure you will ex-

*p*

cuse me, When I say your fa - vor does me Al - to - geth - er too much hon - or; I'm

not quite e-qual to't, I'm de-vot-ed to the art-ses, And am in these foreign part-ses On-ly

## Chorus.

as an ar-dent stu-dent, That is the way to view't! *ff* Rash stran-ger do not fly us, There's

dan-ger if you try us, By sign and token The Fates have spoken, Our cap-tain you must



## Violante.



In vain he strug - - gles and would

Queen. *f*

In vain he strug - - gles and would

Stubbs. *f*

You've treat - ed me most kind - ly, . E - ven of - fer'd to go

M. & T. *f*

We've treat - ed you most kind - ly, E - ven said you could go

Chorus. Sop. *f*

be! Rash stranger do not fly us! There's danger if you try us! By sign and to-ken Fates have spoken

Alto. *f*Tenor. *f*

be! Rash stranger do not fly us! There's danger if you try us! By sign and to-ken Fates have spoken

Bass. *f*

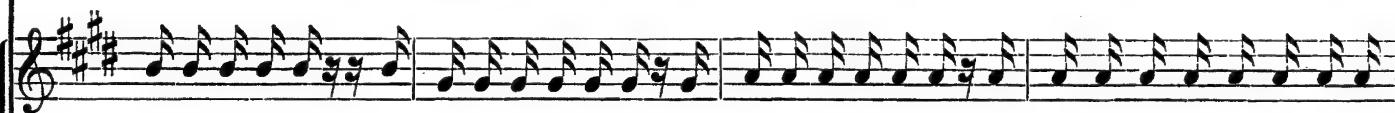
The Smugglers.

V go, The Fates re - ply him al - ways  
 Q go, The Fates re - ply him al - ways  
 S blind - ly in - to a spec - u - la - tion of a mat - ri - mo - nial  
 M & T blind - ly in - to a spec - u - la - tion of a mat - ri - mo - nial

Our chief you must be! Rash stranger do not fly us, There's danger if you try us, By sign and to-ken Fates have spoken

Our chief you must be! Rash stranger do not fly us, There's danger if you try us, By sign and token Fates have spoken

The Smugglers.



V go, The Fates re - ply him, and de - ny him, Answ'ring always no! *Rec.*  
 Q The  
 S duce - ment To make me King and cap - tain with - out a se - cond thought!  
 M & T duce - ment To make you King and cap - tain, and with - out a se - cond thought!  
 Our chief you must be, Rash stranger do not fly us, There's danger if you try us, Our chief you must be!  
 Our chief you must be, Rash stranger do not fly us, There's danger if you try us, Our chief you must be!  
 The Smugglers.

The musical score is written for a vocal ensemble and piano. The key signature is G major (one sharp). The vocal parts are labeled V (Voice), Q (Quintet), S (Soprano), and M & T (Male & Tenor). The piano part is written for a grand piano. The score includes lyrics and musical notation in G major (one sharp). The lyrics are: "go, The Fates re - ply him, and de - ny him, Answ'ring always no! Rec. The duce - ment To make me King and cap - tain with - out a se - cond thought! duce - ment To make you King and cap - tain, and with - out a se - cond thought! Our chief you must be, Rash stranger do not fly us, There's danger if you try us, Our chief you must be! Our chief you must be, Rash stranger do not fly us, There's danger if you try us, Our chief you must be! The Smugglers."

Fates have spo - ken, By sign and to - ken Our King and cap - tain you must be!

*Marziale Pesante.*

*p*

Queen.

"Tis writ in sign mys - te - ri - ous and

strange, Fore - tell - - ing sure the com - ing sud - den

The Smugglers.

change That on this spot a - mong these crags and

rocks The chief a cap - tive comes,—He comes and

*rall.*

Queen. *pp* knocks! 'Tis writ in sign mys-te - ri - ous, And strange, for - tell - ing

Stubbs. *pp*

Tito.

Mateo. *pp* writ in sign mys-te - ri - ous, And strange, for - tell - ing

The Smugglers.

Q  
sure the com - ing sud - den change, That on this spot a - mong the

S  
sure the com - ing sud - den change, That on this spot a - mong the

T  
sure the com - ing sud - den change, That on this spot a - mong the

M  
sure the com - ing sud - den change, That on this spot a - mong the

*rall.*  
crag and rocks, The chief a cap - tive comes, he comes and knocks!

crag and rocks, The chief a cap - tive comes, he comes and knocks!



Chorus. Sop.

(Dialogue.)

(Dialogue.)

We hail  
Tenor. *ff*

thee!

We hail

thee!

We hail

We hail  
Bass. *ff*

thee!

We hail

thee!

We hail

*ff*

Dialogue.

(Dialogue.) Queen. Rec.

(Dialogue.)

(Dialogue.)

thee!

Hold! my charming cap-tive, Hold! my plighted hus-band!

thee!

Mateo.

Basses.

By a deed of blood-y dar-ing, By a deed of blood-y daring!

*sf p**ff*

The Smugglers.

Sop. *Maestoso. ff*

A daring deed of blood before He's fit-ted our brave band to lead, The time delays, we'll wait no more,

Tenor. *ff*

A daring deed of blood before He's fit-ted our brave band to lead, The time delays, we'll wait no more,

Basses. *ff*

A daring deed of blood before He's fit-ted our brave band to lead, The time delays, we'll wait no more,



Bring forth the bloody deed! A dar - ing deed of blood be - fore He's fit - ted our brave band to lead, The



Bring forth the bloody deed! A dar - ing deed of blood be - fore He's fit - ted our brave band to lead, The



Bring forth the bloody deed! A dar - ing deed of blood be - fore He's fit - ted our brave band to lead, The



The Smugglers.

Violante.

Ah!

Queen.

Bring

Stubbs.

The

Tito.

Mateo.

time de-lay, We'll wait no more, Bring forth the blood, A deed of blood, A deed of blood, A

*pp*

time de-lay, We'll wait no more, Bring forth the blood, A deed of blood, A deed of blood, A

*pp**pp**pp**pp*

The Smugglers.

V

blood, Their aw - ful deeds of blood, Their aw - ful deeds of blood, Their

blood, Bring forth the deed of blood, Bring forth the deed of blood, Bring

can't ig - nore, That we to - geth - er shall be knit, That we to - geth - er shall be knit, When

Bring forth the deed of blood, Bring forth the deed of blood, Bring forth the deed of blood, Bring

Bring forth the deed of blood, Bring forth the deed of blood, Bring forth the deed of blood, Bring

dar - ing des - p'rate deed of blood, Bring forth the fi - ery un - tam'd deed of blood, The damning, desp'rate deed of

dar - ing des - p'rate deed of blood, Bring forth the fi - ery un - tam'd deed of blood, The damning, desp'rate deed of

The Smugglers.

aw - ful, fie - ry, un-tam'd deed of blood! Ah! hear these ruf-fians sing of deeds of  
 forth the fie - ry un-tam'd deed of blood! Bring forth the fie - ry un-tam'd deed of  
 I have done a dead - ly deed of gore, a deed of gore, The Fates mys - te - rious  
 forth the fie - ry un-tam'd deed of blood, Bring forth the deed of blood!  
 forth the fie - ry un-tam'd deed of blood, Bring forth the deed of blood!  
 blood, of blood, A deed of blood, a deed of blood, A deed of blood, a deed of blood, A  
 blood, of blood, A deed of blood, a deed of blood, A deed of blood, a deed of blood, A

*p*

blood, Ah! hear these ruf-fians sing of deeds of blood! Their

blood, Bring forth the fi-ery un-tam'd deed of blood, Bring

rious have writ The man-date which I can't ig-nore, That

Bring forth the deed of blood, Bring forth the deed of blood, Bring

Bring forth the deed of blood, Bring forth the deed of blood, Bring

dar-ing, des-p'rate deed of blood, A deed of blood, a deed of blood, A daring, desp'rate deed of blood, Bring

dar-ing, des-p'rate deed of blood, A deed of blood, a deed of blood, A daring, desp'rate deed of blood, Bring

The Smugglers.



aw - ful deed of blood, Their aw - ful deeds of blood. Their aw - ful, fi - ery untam'd deeds of  
 forth the deed of blood, Bring forth the deed of blood, Bring forth the fi - ery untam'd deed of  
 we together shall be knit, That we to-gether shall be knit, When I have done a damning deed of  
 forth the deed of blood, Bring forth the deed of blood, Bring forth the fi - ery untam'd deed of  
 Bring forth  
 forth the fi - ery untam'd deed of blood, The damning desperate deed of blood, of blood, Bring  
 forth the fi - ery untam'd deed of blood, The dam'ning desperate deed of blood, of blood, Bring

The Smugglers.

blood, Their fi - ery untam'd deeds of blood, Their daring desp'rate deeds of blood, blood!

fff ppp

blood, The fi - ery untam'd deed of blood, The daring desp'rate deed of blood, blood!

fff ppp

gore, a deed of gore, a deed of gore, a deed of gore, A deed of gore, gore!

fff ppp

blood, The fi - ery untam'd deed of blood, The daring desp'rate deed of blood, blood!

fff ppp

blood, The fi - ery untam'd deed of blood, The daring desp'rate deed of blood, blood!

fff ppp

forth the fi - ery untam'd deed of blood, The daring desp'rate deed of blood, blood!

fff ppp

forth the fi - ery untam'd deed of blood, The daring desp'rate deed of blood, blood!

fff ppp

The Smugglers.



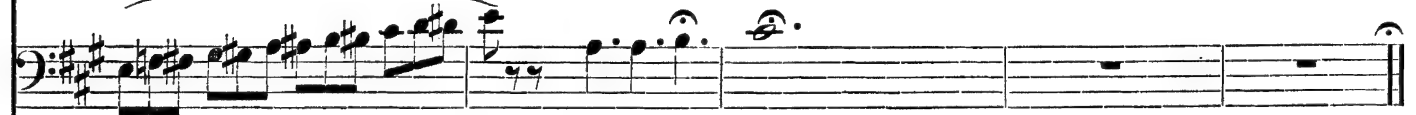
blood,..... Their deeds of blood!



blood,..... The deed of blood!



gore,..... A deed of gore!



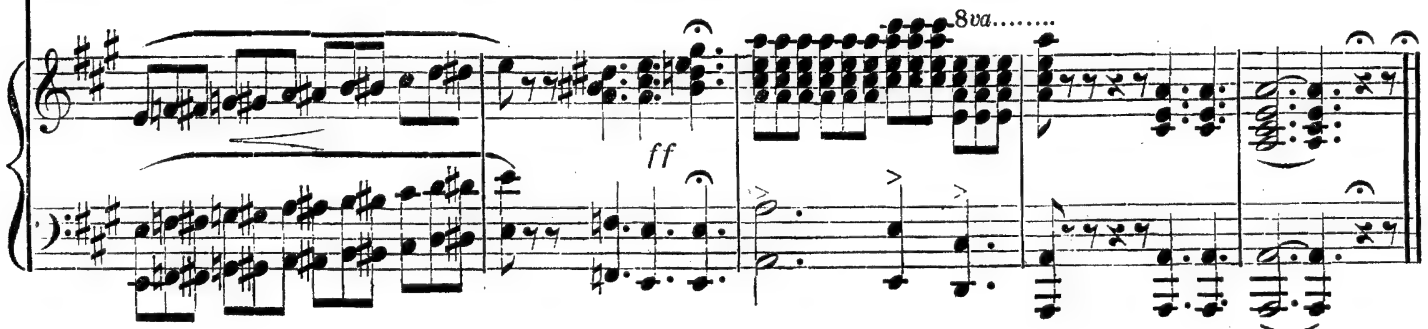
blood,..... The deed of blood!



blood,..... The deed of blood!



blood,..... The deed of blood!



The Smugglers,

# TRIO AND CHORUS, "He is a spy."

No. 10.

(QUEEN, TITO, MATEO AND CHORUS.)

Tito.

He is a spy! He is a

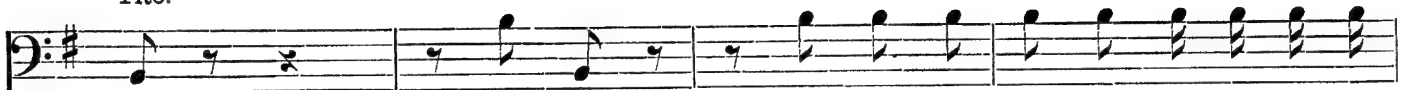
spy! A trai - tor base and vile! His treach'rous eye On all things

nigh, Pro-claim the trai - tor style! He wa - ry glane'd : bout the scene, He

e - ven watch'd our no - ble Queen, He will not come a - lone a - gain, He is a sneaking

The Smugglers.

Tito.



spy,

Yes! yes!

Yes! yes! yes! yes! yes! yes! He is a

Mateo.



No! no!

No! no! no! no! no! no! no! no! He is no



Yes! yes!

Yes! yes!

Yes! yes! yes! yes! yes! yes! He is a



No! no!

No! no! no! no! no! no! no! no! no! no!



Yes! yes!

Yes! yes!

Yes! yes! yes! yes! yes! yes! He is a

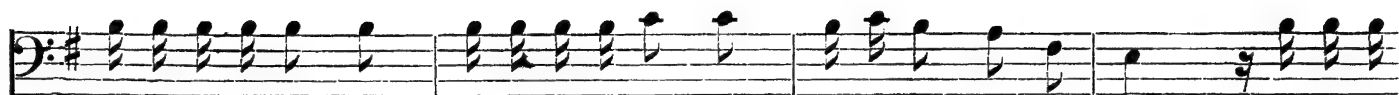


No! no!

No! no! no! no! no! no! no! no! He is no



The Smugglers.



spy! He is a spy! Then else why should he fly? De - fend him not, he shall die! He is a



spy! He is no spy! There's manhood in his eye! Here we swear he shall not die! He is no



spy! He is a spy! Then else why should he fly? De - fend him not, he shall die! He is a



spy! He is no spy! There's manhood in his eye! Here we swear he shall not die! He is no



spy! He is a spy! Then else why should he fly? De - fend him not, he shall die! He is a



spy! He is no spy! There's manhood in his eye! Here we swear he shall not die! He is no





spy! He is a spy! Then else why should he fly? De - fend him not, he shall die! He is a



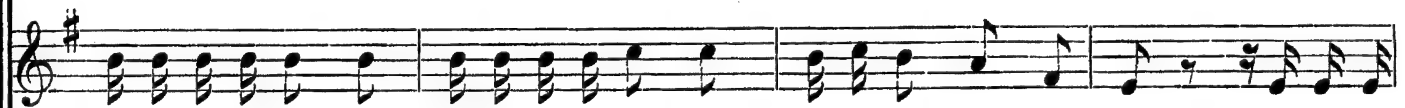
spy! He is no spy! There's manhood in his eye! Here we swear, he shall not die! He is a



spy! He is a spy! Then else why should he fly? De - fend him not, he shall die! He is a



spy! He is no spy! There's man - hood in his eye! Here we swear he shall not die!



spy! He is a spy! Then else why should he fly? De - fend him not he shall die! He is a



spy! He is no spy! There's man - hood in his eye, Here we swear he shall not die!



The Smugglers.





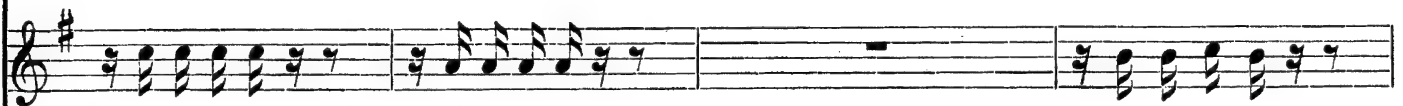
spy! He is a spy! Then else why should he fly? Defend him not, he dies! He is a



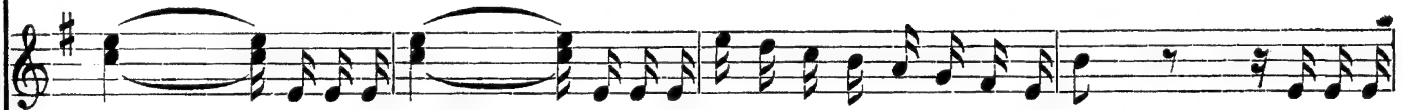
He is no spy! He is no spy! He shall not die!



spy! He is a spy! Then else why should he fly? Defend him not, he dies! He is a



He is no spy! He is no spy! He shall not die!



spy! He is a spy! Then else why should he fly? Defend him not, he dies! He is a

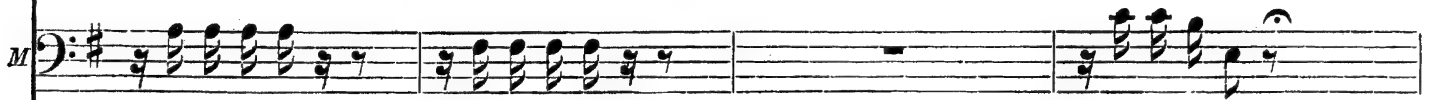


He is no spy! He is no spy! He shall not die!



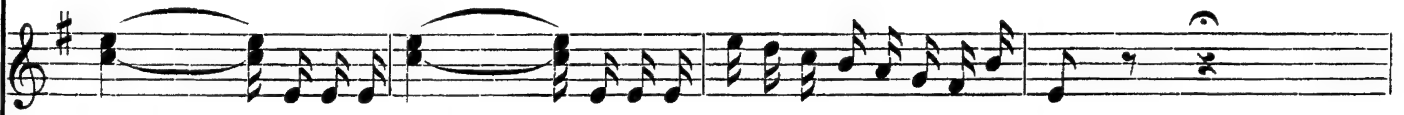


spy! He is a spy! Then else why should he fly? De-fend him not, he dies!



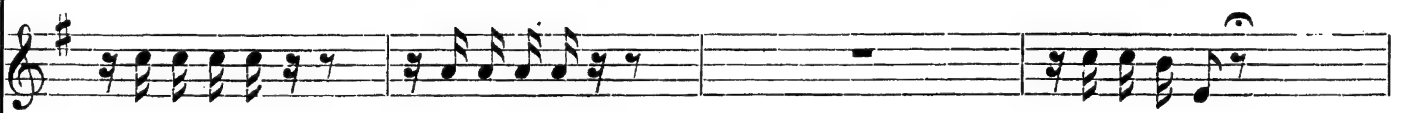
He is no spy! He is no spy! He shall not die!

Sop's.



spy! He is a spy! Then else why should he fly? Defend him not, he dies!

Altos.



He is no spy! He is no spy! He shall not die!

Tenors.



spy! He is a spy! Then else why should he fly? Defend him not, he dies!

Basses.



He is no spy! He is no spy! He shall not die!



Mateo.

He is no spy!

His man-ly

eye

Shows he's no trai - tor vile!

With courage high

He'll do and

die,

If need should call the while!

He bold - ly met each friendly glance! He

took no note of cir-cumstance! With us he takes an hon - est chance, He is no trai-tor

The Smugglers.

Queen.



spy.

If he's no spy, why did he

Sopranos and Tenors.



Yes! yes! Yes! yes! yes! yes! yes! yes! yes! yes!

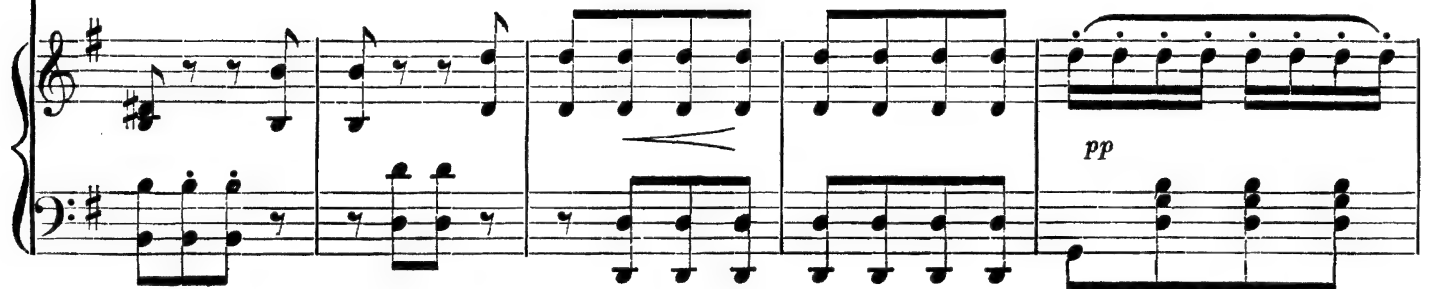
Altos and Basses.



No! no!

No! no!

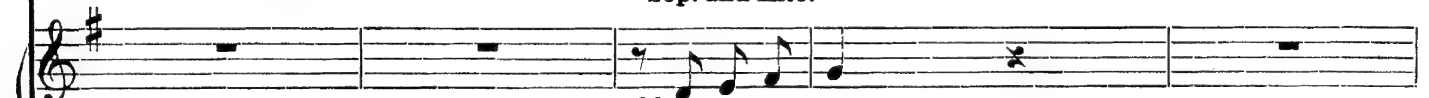
No! no no! no! no! no! no! no!



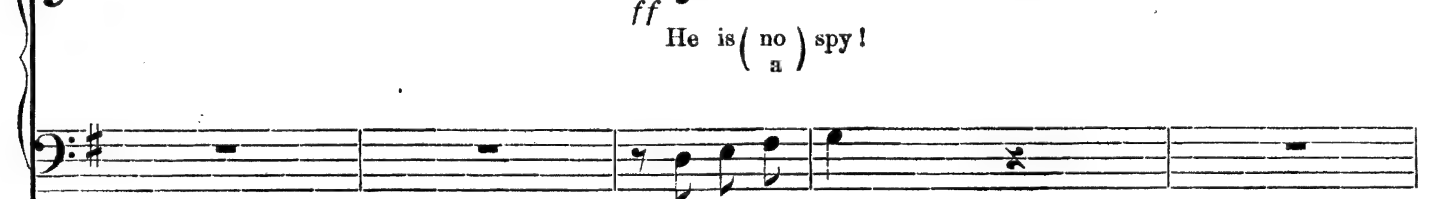
fly?.....

If he's no spy, why did he fly?.....

Sop. and Alto.



*ff*  
He is ( <sup>no</sup> ) spy!



He is ( <sup>a</sup> ) spy!



The Smugglers.

f If he's no spy, why should he fly,.....  
 He is a spy.....  
 f He is no spy.....  
 f He is {no} a spy!  
 ..... fly?  
 If he's no spy, why should he fly.....  
 ..... a sneak - ing spy! He is a spy.....  
 ..... no trai - tor spy! He is no spy,.....  
 He is {a} no spy, He is {a} no spy!  
 .....

fly?.....

*f* He is a spy, He is a spy, He is a

*f* He is no spy, He is no spy, He is no  
(Tenors with Soprano.)

He is {no  
a} spy, *f* He is {no  
a} spy, He is {no  
a} spy, He is {no  
a}

*pp* He is a spy!

spy, *p* He is a spy!.....

spy, *pp* He is no spy!.....

spy, *pp* He is {no  
a} spy!.....

*pp* He is no spy!

*f*

The musical score is written for a vocal ensemble (Soprano, Tenors, Basses) and piano. It consists of two systems of staves. The first system includes vocal staves with lyrics and piano accompaniment. The lyrics are: 'fly?.....', 'f He is a spy, He is a spy, He is a', 'f He is no spy, He is no spy, He is no (Tenors with Soprano.)', and 'He is {no a} spy, f He is {no a} spy, He is {no a} spy, He is {no a}'. The piano part features chords and melodic lines. The second system continues the vocal parts with lyrics: 'pp He is a spy!', 'spy, p He is a spy!.....', 'spy, pp He is no spy!.....', 'spy, pp He is {no a} spy!.....', and 'pp He is no spy!'. The piano part continues with chords and a final melodic flourish marked with 'f'.

# 1st FINALE, "Rouse thee, and put thine armor on."

No. 11.

QUEEN.

*Tempo Marziale.*

Rouse thee, and put thine arm - or on!

Wake thee, brave champion of my dreams! Fear thou no man of wo - man born!

MATEO.

They prove them Kings who die for Queens! What though thou fall - est 'neath mor - tal blow,



TITO.

QUEEN.

Q. M. T.  
and Chorus.

Thou'lt die in strife for no - ble prize! Thy fame the world shall wide - ly know! The

MATEO.

fame of him who man - ful dies! Thy mon - u - ment shall reach the stars!

TITO.

QUEEN.

Q. M. T.  
and Chorus.

And grav - en words shall tell the tale! Ah! Heav'n shall hear my earn - est prayers! For

QUEEN.

ah! true cour - age cannot fail! Ah! see, his glance serene and brave!

TITO & MATEO.

Ah! see, his glance serene and brave!

The ea - gle dares for spir - it brave, He'll con - quer, or in Death's pale fold

The ea - gle dares for spir - it brave, He'll con - quer, or in Death's pale fold

## STUBBS.

We'll wrap him in a war - rior's grave ! How cheer - ful - ly they sing of death, The

We'll wrap him in a war - rior's grave !

grave, and all that sort of thing ; Of fame and gore, and all that stuff, Ap -

- pro - - pri - ate for smug - gler king! But what, may I in can - dor

ask, Care I for mon - u - ment so high? In

glo - - ry's rays to breathless bask? I've real - - ly no de - sire to

die!  
QUEEN.

Chorus. Soprano.

Real - ly, no de - sire to die? Real - ly, no de - sire to

TITO.

Tenor.

Real - ly, no de - sire to die? Real - ly, no de - sire to

MATEO.

Bass.

*ppp* *f*

*ppp* *f*

STUBBS.

Real - ly, no de - sire to die!

QUEEN.

Soprano.

die? Real - ly, no de - sire to die? Real - ly, no de - sire to

TITO.

Tenor.

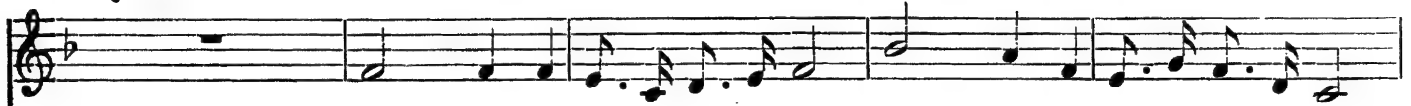
die? Real - ly, no de - sire to die? Real - ly, no de - sire to

MATEO.

Bass.

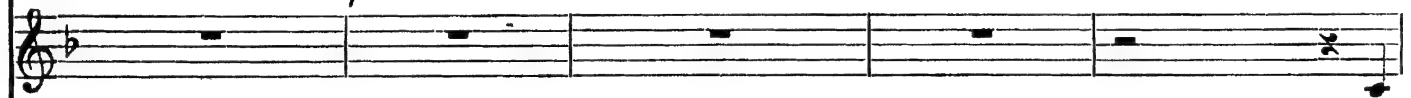
*pp* *f*

QUEEN.



Go thou where Glo - ry waits for thee, While Fame ex - pect - ant - ly sits nigh,

STUBBS.



You're

TITO.



Go thou where Glo - ry waits for thee, While Fame ex - pect - ant - ly sits nigh,

MATEO.



Go thou where Glo - ry waits for thee, While Fame ex - pect - ant - ly sits nigh



die?

Go thou where Glo - ry waits for thee, While Fame ex - pect - ant - ly sits nigh,



die?

Go thou where Glo - ry waits for thee, While Fame ex - pect - ant - ly sits nigh,



8va.....





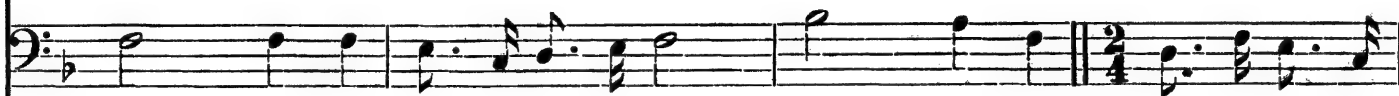
Re - - turn, proud vic - tor, back to me! Or on the field unyield - ing



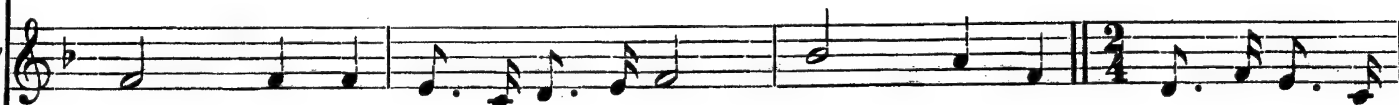
wrong, no Glo - ry waits for me, I've real - ly no de - - sire to



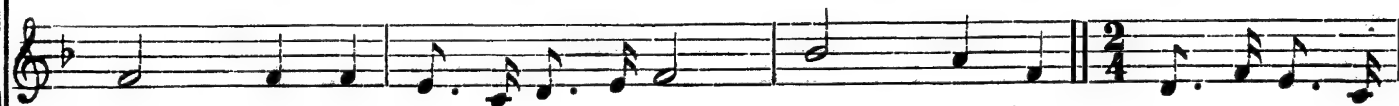
Re - - turn, proud vic - tor, back to me! Or on the field unyield - ing



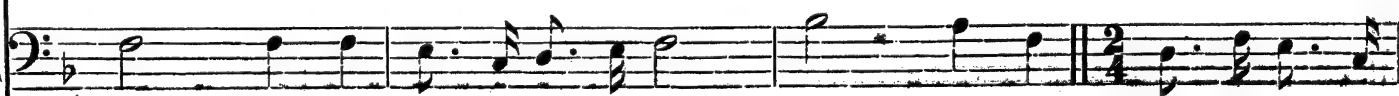
Re - - turn, proud vic - tor, back to me! Or on the field unyield - ing



Re - - turn, proud vic - tor, back to me! Or on the field unyield - ing

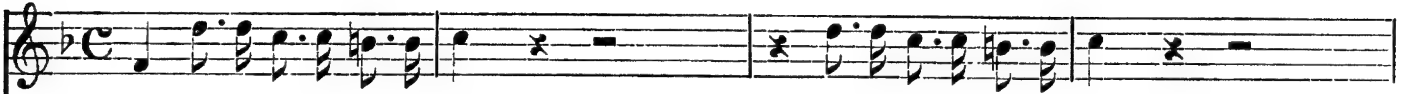


Re - - turn, proud vic - tor, back to me! Or on the field unyield - ing



*8va.....*



*Piu Vivo.*

die ! Go where Glory waits for thee !

Fame expectant - ly sits nigh !



die !

To seek a monument of brass ?

I'm really, no such blooming

*Piu Vivo.*

die ! Go where Glory waits for thee !

Fame expectant - ly sits nigh !

*Piu Vivo.*

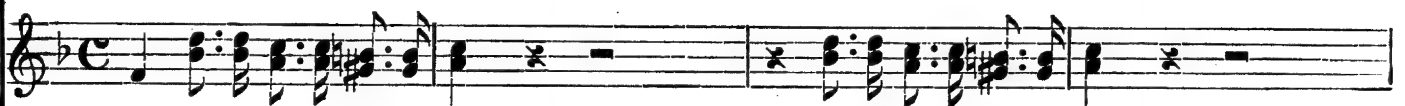
die ! Go where Glory waits for thee !

Fame expectant - ly sits nigh !

*Piu Vivo.*

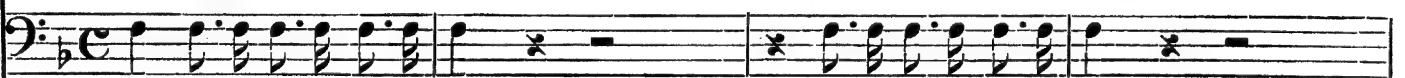
die ! Go where Glory waits for thee !

Fame expectant - ly sits nigh !



die ! Go where Glory waits for thee !

Fame expectant - ly sits nigh !

*Piu Vivo.**Piu Vivo.**8va.....**p*





Go thou where Glo-ry waits for thee, While Fame expect - ant-ly sits nigh ; Return, proud vic - tor, back to



ass ! How cheerful - ly they sing of death, The grave, and all that sort of thing ; Of Fame and gore, and all that



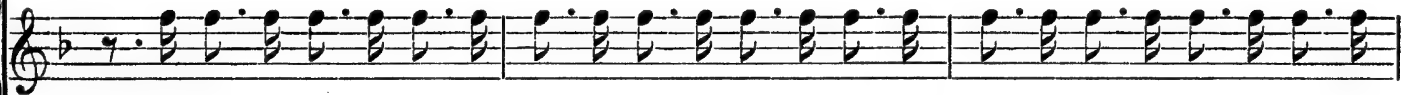
Go thou where Glo-ry waits for thee, While Fame expect - ant-ly sits nigh ; Return, proud vic - tor, back to



Go thou where Glo-ry waits for thee, While Fame expect - ant-ly sits nigh ; Return, proud vic - tor, back to



Go thou where Glo-ry waits for thee, While Fame expect - ant-ly sits nigh ; Return, proud vic - tor, back to



Go thou where Glo-ry waits for thee, While Fame expect - ant-ly sits nigh ; Return, proud vic - tor, back to



*cres. molto.*

me! . . . . . Or on the field un - yield - ing  
*p*

stuff . . . . . Ap-pro - pri - ate for smug - gler  
*p*

me! . . . . . Or on the field un - yield - ing  
*p*

me! . . . . . Or on the field un - yield - ing  
*p*

me! . . . . . Or on the field un - yield - ing  
*p*

me! . . . . . Or on the field un - yield - ing  
*p*

*ff* *p*

The musical score is written for a vocal ensemble and piano. It consists of eight systems of staves. The first four systems each have a vocal line (treble clef) and a piano line (bass clef). The last two systems have a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: 'me! . . . . . Or on the field un - yield - ing' and 'stuff . . . . . Ap-pro - pri - ate for smug - gler'. Dynamics include *p* (piano) and *ff* (fortissimo). The piano part features a prominent triplet pattern in the lower register.

die! Go where Glo-ry waits for thee! Fame ex-pect-ant-ly sits

king! To seek a mon-u-ment of brass!

die! Go where Glo-ry waits for thee! Fame ex-pect-ant-ly sits

die! Go where Glo-ry waits for thee! Fame ex-pect-ant-ly sits

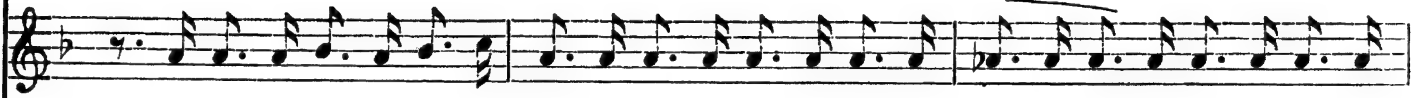
die! Go where Glo-ry waits for thee! Fame ex-pect-ant-ly sits

die! Go where Glo-ry waits for thee! Fame ex-pect-ant-ly sits



nigh!

Go thou where Glo-ry waits for thee, While Fame ex-pect-ant-ly sits



I'm real-ly no such bloom-ing ass! How cheer-ful-ly they sing of death, The grave, and all that sort of



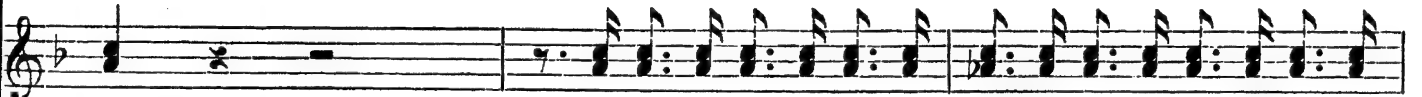
nigh!

Go thou where Glo-ry waits for thee, While Fame ex-pect-ant-ly sits



nigh!

Go thou where Glo-ry waits for thee, While Fame ex-pect-ant-ly sits



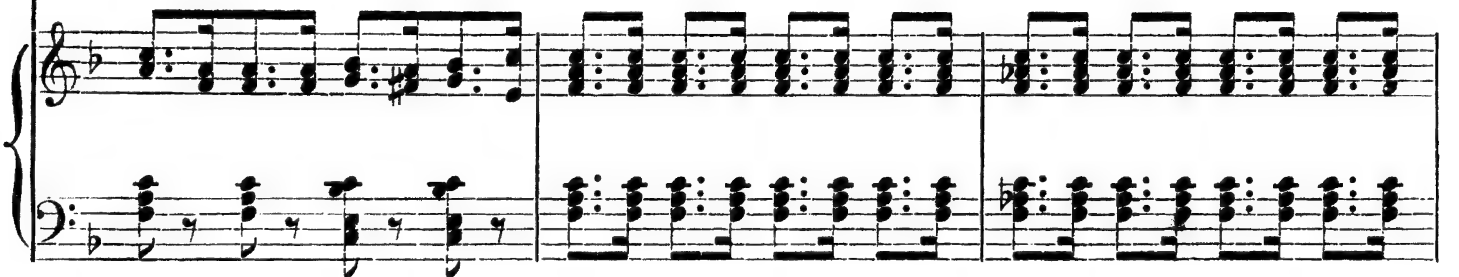
nigh!

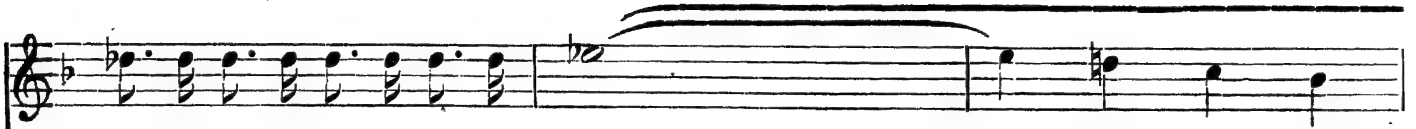
Go thou where Glo-ry waits for thee, While Fame ex-pect-ant-ly sits



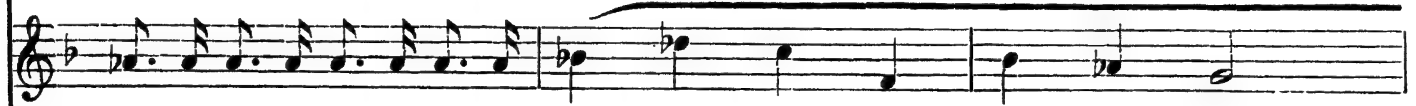
nigh!

Go thou where Glo-ry waits for thee, While Fame ex-pect-ant-ly sits

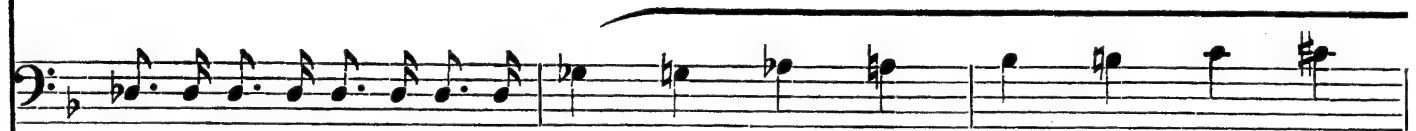




nigh; Return, proud vic-tor, back to me, . . . . .



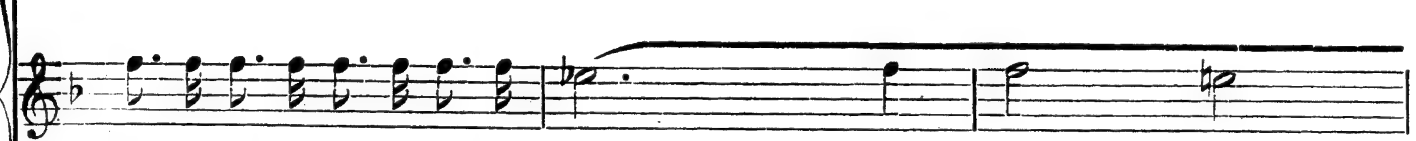
thing; Of fame and gore, and all that stuff . . . . .



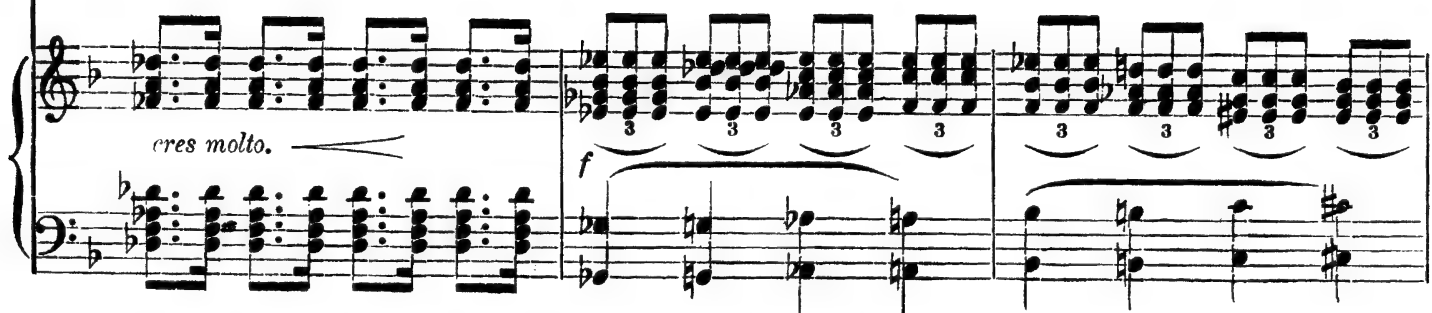
nigh; Return, proud vic-tor, back to me, . . . . .



nigh; Return, proud vic-tor, back to me, . . . . .



nigh; Return, proud vic-tor, back to me, . . . . .



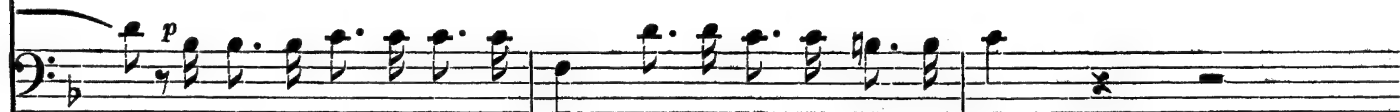


. . . . Or on the field un-yield-ing die! Go where glo-ry waits for thee!

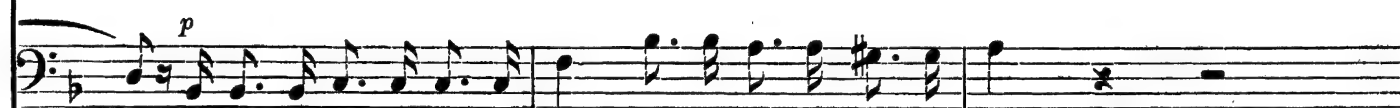


. . . . Ap-pro - piate for smuggler king!

To seek a mon - u-ment of



. . . . Or on the field un-yield-ing die! Go where glo-ry waits for thee!



. . . . Or on the field un-yield-ing die! Go where glo-ry waits for thee!



. . . . Or on the field un-yield-ing die! Go where glo-ry waits for thee!



*f rall.*

Fame expectant - ly sits nigh !

Go where Glo - ry waits !

brass !

I'm really no such blooming ass,

No such a bloom - ing ass !

Fame expectant - ly sits nigh !

Go where Glo - ry waits !

Fame expectant - ly sits nigh !

Go where Glo - ry waits !

Fame expectant - ly sits nigh !

Go where Glo - ry waits !

Fame expectant - ly sits nigh !

Go where Glo - ry waits !

*f rall.**f rall.**f**p**dim - in - u - en - do.**pp*

End of Act 1st.



## ACT 2.

## INTRODUCTION AND DUETT, "How slowly fades the sun."

No. 12.

*Andante Cantabile.*

The musical score is written for piano in a key of three flats (E-flat major or C minor) and common time (C). It consists of five systems of staves. The first system begins with a piano (*p*) dynamic and includes the instruction *con espressivo.* in the right hand. The second system continues the melodic and harmonic development. The third system features a *pp* (pianissimo) dynamic marking. The fourth system includes the stage direction "[CURTAIN.] (VIOLANTE discovered.)" above the right-hand staff. The final system concludes with a *cres.* (crescendo) marking. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

*pp* *rall.*

## VIOLANTE. 3

How slowly fades the sun, The shadows creep - ing on, The breezes sighing die, The breezes

*a tempo.*

sighing die! The night bird's lone-ly cry Rings plaintive through the val - ley, And la -

*f*

MATEO. *Rec.*

ments the sink - ing sun! Why dost thou weep, and ceaseless moan? In kindly sleep find once more thy

*f*

## VIOLANTE.

A-las! I'm sleep-less! But home! Why cour-age! Soon thy ran-som comes!

*Andante quasi allegretto.*

I'm a cap-tive here, . . . I Ah! She's a cap-tive

*Andante quasi allegretto.*

pine for lib-er-ty! . . . My here, And pines for lib-er-

home, my much - loved home, For  
Her home, her dear, loved home, For

thee I weep and moan! Ever for home am I  
that she weeps and moans! Filled are her days with sad sigh- - - -

*pp*

sigh - - - ing! I weep and wait while hope's dy - - - ing. Yon  
ing, Still in her dreams is she sighing, Weeps and waits while hope's dy - - - ing!

*p*

bright-ly shin - ing star Looks cold - ly on my woe, And sends from there, a - far, No

*con espressione e legato.*

*pp*

cheer - ing hope be - low. Yon

Like wild-wood bird restrained, For lib - er - ty she cries, And

bright-ly shin - ing star Looks cold - ly on my woe. Ah! no - ble

beats her help - less wings, And beat - ing, struggling, dies!

*agitato.*

man, Thy heart, I know, must feel for my dis - tress! I implore thee!

I feel, sweet girl, thy sorrow!

I can't for - get my duty. . . . . Ah!

Ah!

*Andante Soave.*

But I kneel and im - plore thee! I weep—sure thou can'st

Fain would I help— but, my du - ty, Stern warns me I

not re - fuse! Thy help, Heav'n sure will re - store thee; The

- - - must not hear thee! With pain I see thy sad beauty; Peace,

good thou dost give cannot lose! Yon bright - ly shin - ing star

maid - en! Thou need'st not fear me! Yon brightly shin - ing star

*accel. a poco a poco a cres - - -*

Looks cold - ly on my woe, And sends from there, afar, No cheer - ing hope below! Like

Looks coldly on her woe, And sends from there, afar, No cheering hope below!

*en - do.*



wild - wood bird restrained, For lib - er - ty, I cry, For lib - er - ty, I

Like wild- wood bird restrained, For lib - er - ty she cries, For lib - er - ty she

*poco rit. e legato.*

*p*

cry! Yon bright-ly shin - ing star Looks cold - ly on my woe,

cries! Yon brightly shin - ing star Looks cold - ly on her woe,

*poco accel.*

*3 cres - cen - do.*

And sends from there, a - far, No cheer - ing hope be - low! Like

And sends from there, a - far, No cheer - ing hope be - low!

wild - wood bird restrained, For lib - er - ty I cry, For lib - er - ty I

Like wild-wood bird restrained, For lib - er - ty she cries, For lib - er - ty she

*poco rit. e p*

*p*

cry, For lib - er - ty I cry, cries, For lib - er - ty, For lib - er - ty she

For lib - er - ty *f* I cry!

cries, For lib - er - ty *f* she cries!

# SONG, "I'm a Robber Free and Bold."

TITO.

No. 13.

*Allegro Con Spirito.*

The piano introduction is in 6/8 time, key of B-flat major. It begins with a forte (f) dynamic. The right hand features a melody of eighth and quarter notes, while the left hand provides a rhythmic accompaniment of eighth notes. A repeat sign is present after the first two measures.

The vocal entry begins with the lyrics: 1. I'm a rob - - - ber, free and 2. Weak old wom - - - en, too, I. The piano accompaniment continues with a steady eighth-note pattern in the left hand and a more melodic line in the right hand. A forte (f) dynamic is marked in the piano part.

The vocal entry continues with the lyrics: bold, : : : : At brag and blus - ter I yield the scare, : : : : With hor - - rid oaths and wick - - - ed. The piano accompaniment features a more active eighth-note pattern in both hands, with a forte (f) dynamic.

palm Un - to no oth - er, young or old, : : :  
scowl, For there's no thing I wont dare, : : :

*f*

: : : And yet do lit - tle harm; A rob - ber's life . . . for  
To make a deep im - pres - sion, Be it fair . . . or

*tr* *tr*

me! The sim - ple, rus - tic, o - pen mouth'd Gapes wide to hear my  
foul; My car - bine here I care - less swing, With non - chalance I

*p*

boast - ing tale! I fill him full of hor - rors loud With  
play my part; I drink and swear, of ca - rouse, and sing, And

fools boast I sel - dom fail! : : : A tim - id girl me is a

my Par - a - dise I fill her tim' - rous heart seem with fears, I While

*1st. time.*

smile to see her trem - bling fright, And fool - ish, flow - ing tears!  
dan - ger ne'er my cour - age tries!— A

*2d. time.*

rob - ber's life for me!

*Fine.*

# TRIO, "Do you with your flocks and herds."

No. 14.

*Andante pastoral.***VIOLANTE.**

Do you with your flocks and

herds, In yon vale so bright and shin - ing, While your gen - tle voice and words, . . .

Love and faith and hope en - twining, Fall not on the ear of her, . . . Who of you is ev - er

dream - ing, When you watch the eve - ning star, Ah! do . . . you think of me?

*rall.*

## VIOLANTE and QUEEN.

*sempre legato.*

In the val - ley where the riv - er Shines and gleams its tort - uous way, Glid - ing to the  
TITO.

In the val - ley where the riv - er Shines and gleams its tort - uous way, Glid - ing to the

*Andante pastorale pp dolce.*

sea for - ev - er, And the clouds seem far a - way, Do you think of one who watch - es,

sea for - ev - er, And the clouds seem far a - way, Do you think of one who watch - es,

As the sun sinks in the west, Building in the gold - en patch - es Vis - ions when with you she'll rest ?

As the sun sinks in the west, Building in the gold - en patch - es Vis - ions when with you she'll rest ?



## QUEEN.

Yes, I'll give my queen-ly word, And I'll pledge my roy-al hon-or, That he hears in song of birds

*ff*

On-ly your voice soft-ly calling! That he al-so has his vis-ions When the west with gold is

drest, Of a fu-ture bright e-lys-ian. When you're to his bos-om prest!

*rall.* *a tempo.*

## VIOLANTE and QUEEN.

*sempre legato.*

In the val-ley where the riv-er Shines and gleams its tort-uous way, Glid-ing to the

TITO.

In the val-ley where the riv-er Shines and gleams its tort-uous way, Glid-ing to the

*Andante pastorale pp dolce.*

sea for - ev - er, And the clouds seem far a - way, Do you think of one who watch - es,

As the sun sinks in the west, Build-ing in the gold - en patch - es Vis - ions when with

you she'll rest? Vis - ions when with you she'll rest?

*dim - in - u - en - do. ppp*

*dim - in - u - en - do. ppp*

*pp*

# CORONATION SCENE, "We hail our new-found King."

No. 15.

QUEEN, MATEO, STUBBS and CHORUS.

*Tempo marzial maestoso.*

QUEEN with Sopranos.

We hail our new-found king, Loud-ly his prais-es sing; With his air so bold, Who need be told, He's our Tenors.

We hail our new-found king, Loud-ly his prais-es sing; With his air so bold, Who need be told, He's our

MATEO and TITO with Basses.

We hail our new-found king, Loud-ly his prais-es sing; With his air so bold, Who need be told, He's our

STUBBS, (*dismally.*)

1st. Chorus.

cap - tain and our king! With my air so bold, None need be told, I'm their captain and their king! Still

cap - tain and our king! Still

The musical score for the first chorus consists of a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with the lyrics "cap - tain and our king! With my air so bold, None need be told, I'm their captain and their king! Still". The piano accompaniment is written in bass clef with a key signature of one sharp (F#) and a common time signature. It features a series of chords and a melodic line that supports the vocal melody.

2d. Allegretto Brilliant. Chorus.

king! Crown him king we glad - ly sing, And drive our fears a - way; The

Crown him king we glad - ly sing, And drive our fears a - way; The

The musical score for the second chorus consists of a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with the lyrics "king! Crown him king we glad - ly sing, And drive our fears a - way; The". The piano accompaniment is written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a series of chords and a melodic line that supports the vocal melody. The tempo is marked "Allegretto Brilliant".

night is gone, Our he-ro's come, Sing hail the wel-come day! day! La, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la! Crown him king, we glad - ly sing, And drive our fears a - way ; The

la, la, la, la, la! Crown him king, we glad - ly sing, And drive our fears a - way ; The

The piano accompaniment consists of two staves. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and moving lines. A dynamic marking of *f* (forte) is present in the piano part.

STUBBS.

night is gone, Our he - ro's come, Sing hail the welcome day! You

night is gone, Our he - ro's come, Sing hail the welcome day!

The piano accompaniment continues with two staves. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. A dynamic marking of *p* (piano) is visible in the piano part.

might think I am proud, To have this high-toned crowd Be-fore my

The first system of the musical score is in G major (one sharp). The vocal line consists of five measures: 'might think' (quarter, eighth, quarter, eighth), 'I am proud,' (half, quarter), 'To have this high-toned crowd' (quarter, eighth, quarter, eighth), 'Be-' (half), and 'my' (quarter). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

hands and face, - - - - A-ward me so much

The second system continues the melody. The vocal line has five measures: 'hands and' (quarter, eighth, quarter, eighth), 'face,' (half), a four-measure rest, and 'A-' (half). The piano accompaniment includes a melodic flourish in the right hand starting on the fourth measure of the system.

praise In such high sound-ing phrase! But of pride I real-ly have no sign or

The third system concludes the phrase. The vocal line has five measures: 'praise' (quarter, eighth, quarter, eighth), 'In such high sound-ing phrase!' (quarter, eighth, quarter, eighth), 'But of pride' (quarter, eighth, quarter, eighth), 'I real-' (half), and 'ly have no sign or' (quarter). The piano accompaniment continues with the same rhythmic pattern.



trace! . . . Don't crown me king, Nor

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! Come crown him king, We glad - ly sing, And

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! Come crown him king, We glad - ly sing, And

glad - ly sing, To drive, to drive your fears a - way! Since

drive our fear a - way, Then crown him king, We glad - ly sing, And drive our fear a - way!

drive our fear a - way, Then crown him king, We glad - ly sing, And drive our fear a - way!

QUEEN.

time, whereof the mem - o - ry of man, Run-neth not to the con-tra - ry, Our

*p moderato.*

STUBBS.

kings, our kings, our kings have worn this hat ! After only a cursory examination I am prepared to believe

QUEEN.

you ! Be - neath its shade our kings have sat, Since smug - gling's ear - ly

morn - ing ; There's vir - tue in that an-cient hat, With roy - al air a - dorn-ing !

*colla voce.*

Soprano.

Crown him! Crown him!

*f* Tenor.

Crown him! Crown him!

*f* Bass.

*Maestoso Grandioso.*

Hail, hail, hail, to our new - found king!

Hail, hail, hail, to our new - found king!

Hail! Hur - rah for our new - found king! Loud - ly we his

*ff marcato bassi.*

prais - es sing! With air so bold, Who need be told, He is our cap - tain

prais - es sing! With air so bold, Who need be told, He is our

And our King? Hur - rah for our new - found king! Loud - ly we his

King! Hur - rah for our new - found king! Loud - ly we his

*marcato bassi.*

prais - es sing! With air so bold, Who need be told, He is our

prais - es sing! With air so bold, Who need be told, He is our

new - found king?

new - found king?

3 3 3 3

8 8 8 8 8

Detailed description: This is a musical score for page 135. It features a vocal melody and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics written below the notes. The piano part is in grand staff (treble and bass clefs). The key signature has one sharp (F#). The score includes a section marked 'marcato bassi.' in the piano part. The lyrics are: 'And our King? Hur - rah for our new - found king! Loud - ly we his King! Hur - rah for our new - found king! Loud - ly we his prais - es sing! With air so bold, Who need be told, He is our prais - es sing! With air so bold, Who need be told, He is our new - found king? new - found king?'. The piano part includes triplets of eighth notes and octaves.

# DUET, "Canst thou turn Away?"

QUEEN and STUBBS.

No. 16.

*Andante.* *p*

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending scale, while the left hand plays a steady eighth-note accompaniment. The tempo is marked *Andante.* and the dynamics are *p* (piano).

QUEEN.

When for love, be - hold, I'm plead - ing, When for love I'm in - ter -

The first system of the Queen's vocal part is written on a single staff. The lyrics are "When for love, be - hold, I'm plead - ing, When for love I'm in - ter -". The music is in a 3/4 time signature and features a mix of eighth and quarter notes.

*ad lib.*

- ced - ing, When my soft, young heart is bleed - ing, Canst thou turn a - way? Canst thou

The second system of the Queen's vocal part continues the melody. It includes the lyrics "- ced - ing, When my soft, young heart is bleed - ing, Canst thou turn a - way? Canst thou". The tempo is marked *ad lib.* (ad libitum).

turn a - way? While with love's sweet grief I'm sigh - ing, Yes, with love's deep wound I'm

*a tempo.*

The third system of the Queen's vocal part concludes the phrase. It includes the lyrics "turn a - way? While with love's sweet grief I'm sigh - ing, Yes, with love's deep wound I'm". The tempo is marked *a tempo.* (al tempo).

dy - ing, Thou from love's embrace art fly - ing, Canst thou turn a-way? Ah! turn a-way? Oh!

then, one word of love, One lit - tle word of love! One

*f*

word to com - fort me, But one word of love from thee!

*Allegretto Brilliant.*

Ah! that love should'st bring such mad - ness; Ah! that love should'st give such sad - ness;

**STUBBS.** *p*

Ah! that love should'st bring such mad - ness; Ah! that love should'st give such sad - ness;

*Allegretto Brillaint.* *p*



What can prompt the mer - ry lad thus, How can you for - bear pur - suit?

## QUEEN.

List, oh, lis - ten to my woo - ing, Sure - ly, love is my un -

## STUBBS.

I'm the one she calls her i - dol, Fain would lead me to the

do - ing, How can I for - bear pur - su - ing, I - dol of my soul? I - dol  
*ad lib.*

brid - al Al - tar, where tho' woe be - tide all, Oh, un - hap - py soul! Oh, un -

of my soul! List, oh, list e'er we are part - ed; E'er a wide - ning grief has  
*a tempo.*

hap - py soul! In good sooth and in all can - dor, What can cause thy spec - ial

start - ed! List, oh, list thou stony heart - ed I - dol of my soul! Ah! of my soul! Oh,

won - der, When there noth - ing is to hin - der The i - dol of your soul! Ah! of your soul!

then, one word of love, One lit - tle word of love! One

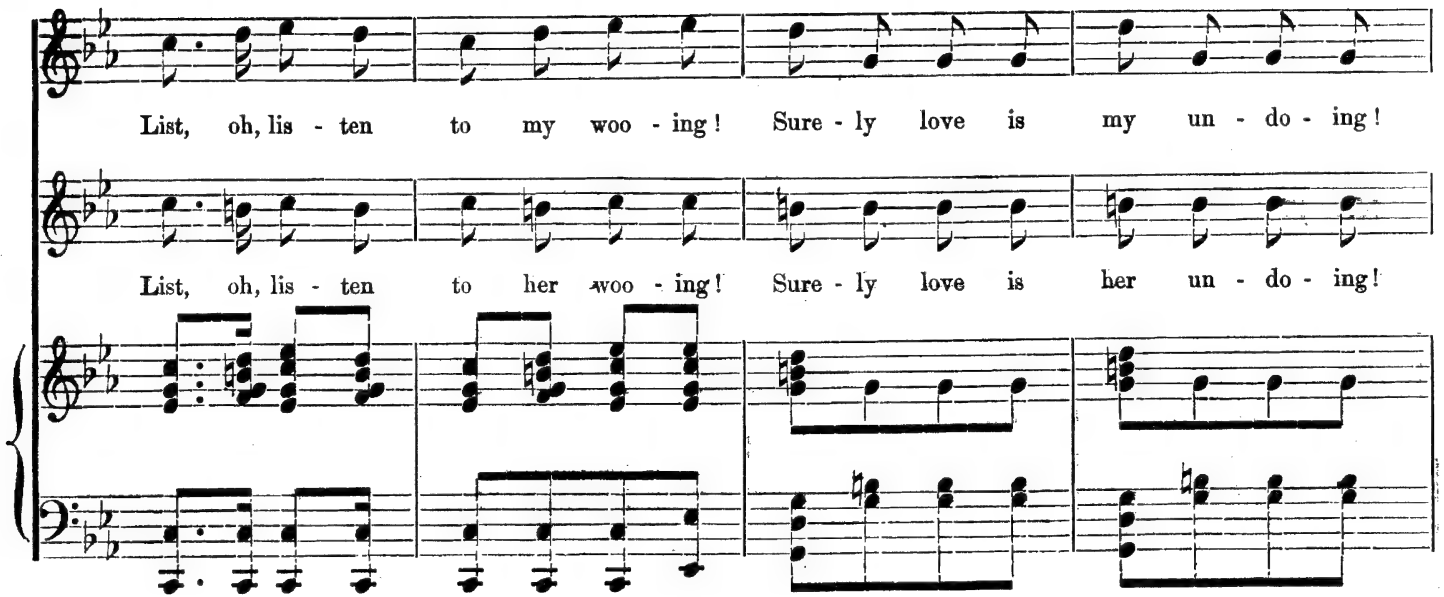
word to com - fort me, But one word of love from thee!

*Allegretto Brilliant.*

Ah! that love should bring such mad - ness! Ah! that love should'st give such sad - ness!

STUBBS. *p*

What can prompt the mer - ry lad thus? How can you for - bear pur - suit?



First system of the musical score. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "List, oh, lis - ten to my woo - ing! Sure - ly love is my un - do - ing!" for the first vocal part, and "List, oh, lis - ten to her woo - ing! Sure - ly love is her un - do - ing!" for the second vocal part. The piano accompaniment features a steady bass line and chords in the right hand.

List, oh, lis - ten to my woo - ing! Sure - ly love is my un - do - ing!

List, oh, lis - ten to her woo - ing! Sure - ly love is her un - do - ing!



Second system of the musical score. It continues with two vocal staves and piano accompaniment. The lyrics are: "How can I for - bear pur - su - ing, I - dol of my heart?" for the first vocal part, and "Yet she can't for - bear pur - su - ing, I - dols of her heart!" for the second vocal part. The piano accompaniment includes a melodic line in the right hand and a supporting bass line.

How can I for - bear pur - su - ing, I - dol of my heart?

Yet she can't for - bear pur - su - ing, I - dols of her heart!



A piano solo section consisting of eight measures. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with eighth notes.

# Song, "Free Hearts of Spain."

No. 17.

MATEO.

*Tempo Polonaise con spirito.*

*ff*

Free hearts of Spain, free hearts of

*p*

Spain, Hold the laws in proud dis - dain ! They dare re - fuse al - le - gi -

The musical score is written for piano and voice. The piano part begins with a series of triplets in the right hand, while the left hand plays a simple bass line. The tempo is marked 'Tempo Polonaise con spirito.' and the dynamics range from fortissimo (ff) to piano (p). The vocal melody enters in the second system, with lyrics in English. The piano accompaniment continues with chords and triplets, supporting the vocal line.

ance, De - cline o - be - di - ence! The laws were made for

The first system of the musical score, measures 1-4. It features a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "ance, De - cline o - be - di - ence! The laws were made for". The piano part includes a triplet in measure 3 and a mezzo-forte (*mf*) dynamic marking in measure 4.

trem-bling slave, Whose soul is not his own! They were not made to

The second system of the musical score, measures 5-8. The vocal line continues with the lyrics: "trem-bling slave, Whose soul is not his own! They were not made to". The piano accompaniment continues with similar rhythmic patterns.

fet - ter brave And fear-less hearts of Spain!

The third system of the musical score, measures 9-12. The vocal line continues with the lyrics: "fet - ter brave And fear-less hearts of Spain!". The piano accompaniment features a triplet in measure 10 and a forte (*f*) dynamic marking in measure 11.

Our

The fourth system of the musical score, measures 13-16. The vocal line continues with the word "Our". The piano accompaniment continues with similar rhythmic patterns.

foe - man are the myr - mi - dons, Who would our hands re -

strain, They can't af - fright de - ter-mined ones, The

fear - less hearts of Spain! The fear - less hearts of Spain! We

trib-ute take from weak and old, Pro - vid-ed we are safe! 'Tis



then that we are brave and bold, The proud, free hearts of Spain! - - -

*cres - - cen - do.*

*f*

- - The proud, free hearts, free hearts of Spain! 'Tis then that we are

*cres - - cen -*

*cres - cen - do.*

brave and bold, do. The proud, free hearts of Spain! - - - Free hearts of

*f*

Spain!

# SONG AND CHORUS, "Wine! Wine!"

QUEEN, MATEO, TITO AND CHORUS.

No. 18.

QUEEN. *espress legato.*

The first system of the musical score is in 3/4 time. The vocal line (Queen) begins with a whole rest for four measures, then enters with a half note 'Wine!' followed by a dotted half note 'wine!'. The piano accompaniment starts with a piano (*pp*) dynamic, featuring chords in the right hand and single notes in the left hand. The key signature has one sharp (F#).

The second system continues the vocal line with the lyrics: 'red, ripe wine! With life - light see it shine! . . . We know that the'. The piano accompaniment continues with chords and single notes, maintaining the *pp* dynamic.

The third system continues the vocal line with the lyrics: 'day-break Will bring a head - ache, But still we quaff the drink di - vine! See'. The piano accompaniment continues with chords and single notes. The tempo marking *rall.* (rallentando) appears above the vocal line and below the piano line.

The fourth system continues the vocal line with the lyrics: 'how the col - or glows, It bids be - gone our woes!'. The piano accompaniment continues with chords and single notes. The tempo marking *a tempo.* (allegretto) appears above the vocal line.

*rall.*

The nec - tar di - vine, Dear sol - ace of mine, Bright red, bright ru - by wine! . . . .

*rall.* *f*

QUEEN, MATEO, TITO and CHORUS.

QUEEN.

Wine! Wine! Wine! Wine! Drink of the nec - tar di -

*8va*.....

CHORUS.

vine! . . . . Wine! Wine! Wine! Wine!

*8va*.....

QUEEN.

1.

2.

(Chorus and Principals.)

Bright red, bright ru - by wine! Wine! Wine!

1. *8va.* 2. *8va.* *pp*

wine! Red, ripe wine! With life - light see it shine! We

know that the day-break will bring a head-ache, But still we quaff the drink de -

vine! See how the col - or glows, It bids be - gone our

woes! The nec - tar di - vine, Dear sol - ace of mine, Bright red, bright

## QUEEN.

wine!

Bright ru - by wine!

## SOPRANOS.

wine!

Wine!

Wine!

Wine!

## TENORS.

wine!

*p* Wine!

Wine!

Wine!

## BASS, M and T with BASSES.

*p**calando.*

Bright ru - by wine!

Wine!

Red wine!

Wine!

Ru - by wine! Ru - by wine! Red wine!

Wine!

Wine!

Red wine!

# DUET, "Sighing, Ah, Sighing!"

VIOLANTE AND ENRIQUE.

No. 19.

ENRIQUE.

*p*  
*Andante con sentimento.*

Sigh - ing, ah, sigh - ing! sigh - ing and weeping!

Wring - ing her hands from morn - ing till eve! Heart beat - ing low - ly, faint - ly, and keep - ing

*animato.*

*f animato.*

Ca - dence and meas - ure, hope - less she grieves! Lo! in the val - ley her lov - er is arm - ing!

Lo! on his steed is mount - ing him swift! Waiting, not he, for lag - gard days dawning!

Stars light his way, through clouds part - ing rift!

**VIOLANTE.**

Sigh - ing, ah! sigh - ing! sigh - ing and moaning! Wringing my hands from morn - ing till eve!

Ah! the sad heart beats faint - ly in - ton - ing, Ca - dence and measure keep thus while I grieve!



ENRIQUE. *animato.**f* VIOLANTE.

Chal - lenge and an - swer stern - ly ex - chang - ing ! Dan - ger nor death re - strains his strong arm !

*animato.*

VIOLANTE.

*pp* Love is his shield and love is his dar - ing ; Safe on his breast she's

ENRIQUE.

*pp* Love is his shield and love is his dar - ing ; Safe on his breast she's

*pp*

rest - ing from harm !

rest - ing from harm !

*pp*

**SOLDIER'S CHORUS, "Let us march along."**

No. 20.

*Tempo di march.*

The musical score is written for piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). The score is organized into six systems, each with a grand staff (treble and bass clefs). The first system includes vocal lines with lyrics: "ppp", "cres - - -", "cen - - - do.", "a poco.", and "a poco.". The piano accompaniment begins with a series of eighth-note chords in the bass and a melody in the treble. The second system continues the piano accompaniment, marked with "pp". The third system features a "cres." marking and a dynamic shift to "ff" in the fourth system. The fifth and sixth systems maintain the "ff" dynamic, with the piano part consisting of a steady eighth-note bass line and a treble melody. The score concludes with a final chord in the sixth system.

The Smugglers.

## TENORS.

## BASSES.

Let us march a - long As with cheer-ing song Of a sol-dier's life we tell, And with

stead - y step, and form e - rect, We will keep our lines dressed well! While the trumpet loud sounds the

stern a - larm, And the drums with their thunder roar, Then we take no thought of fear or harm, For

## OFFICER.

glo - ry goes be - fore! For the sol - dier's life is a mer-ry one, So

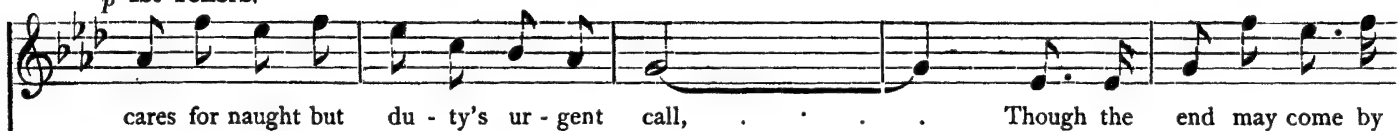
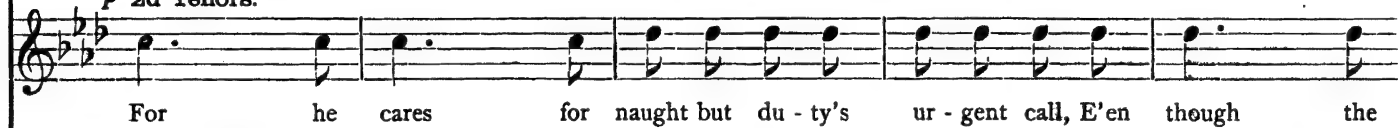
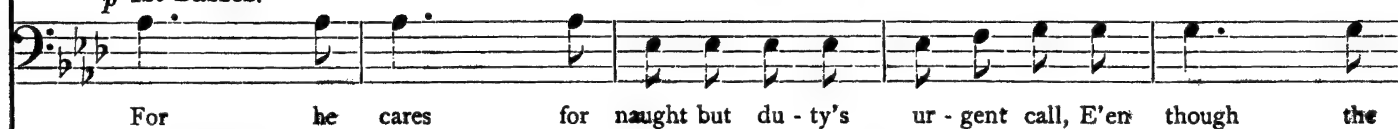
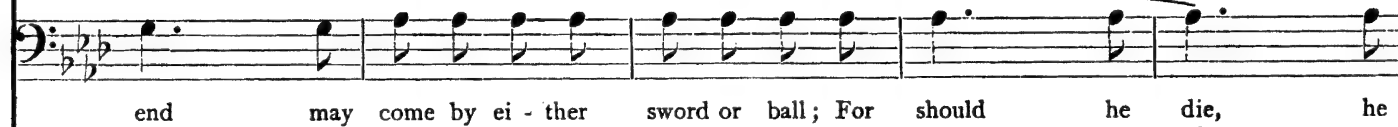
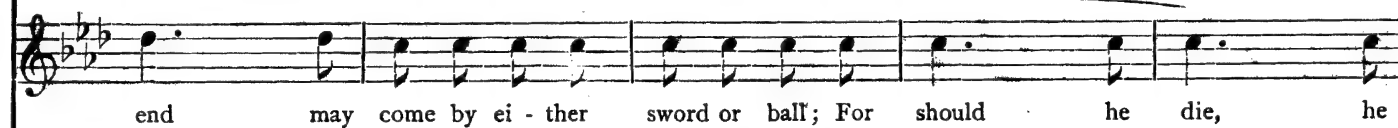
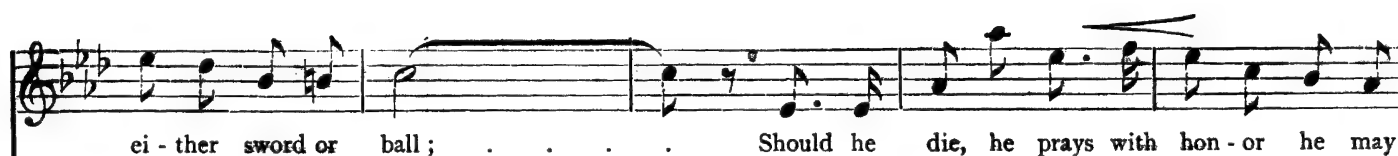
The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "glo - ry goes be - fore! For the sol - dier's life is a mer-ry one, So". The piano accompaniment is written for a grand piano with a bass clef and a key signature of two flats. It features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. A piano dynamic marking (*p*) is present in the second measure of the piano part.

hap - py and care - less and free; To - day he may look his

The second system continues the musical score. The vocal line and piano accompaniment are consistent with the first system. The lyrics are "hap - py and care - less and free; To - day he may look his". The piano part continues with the same accompaniment pattern, maintaining the *p* dynamic.

last on the sun, Ah! to - mor - row his last may be! For he

The third system concludes the musical score. The vocal line and piano accompaniment are consistent with the previous systems. The lyrics are "last on the sun, Ah! to - mor - row his last may be! For he". The piano part concludes with a final chord in the right hand and a sustained bass line in the left hand. The key signature remains B-flat major.

*p* 1st Tenors.*p* 2d Tenors.*p* 1st Basses.*p* 2d Basses.

fall! Tho' Death may take him, glo - ry goes be - fore! Let us  
 prays with hon - or he may fall! Tho' Death may take him glo - ry goes be - fore! Let us  
 prays with hon - or he may fall! Tho' Death may take him glo - ry goes be - fore, goes be - fore! Let us

*f*

## TENORS.

march a long, As with cheer - ing song, Of a sol - dier's  
 BASSES.  
 life we tell! With stead - y step, and

*f*

form e - rect, We keep our lines dressed well,

dressed well, dressed well!

*ff*

*1st.* *2d.*



# SCENE and CHORUS. "Battle Song."

No. 21.

*Allegro con brio.*

*p*

**TITO.** 'Tis as I said!

**MATEO.** It can-not be!

**TITO.** The maid has

**MATEO.** fled!

**TITO.** It can - not be 'Tis as I said, the maid has

*f*

fled! To arms! to arms! to arms! To arms! to arms! to

arms! Sound the a-larm, The maid-en was es-caped!

*con fuoco.*

*f marcato.*

QUEEN.

This tu-mult cease, Let search be made!

CAPTAIN.

In the name of the king, I com - mand you, sur - ren - der!

QUEEN.

(to carbeniers.)

Bra - vo! my brave de - fend - ers; 'Tis thus that we sur -

*Allegro.*

- ren - der!

Sopranos.



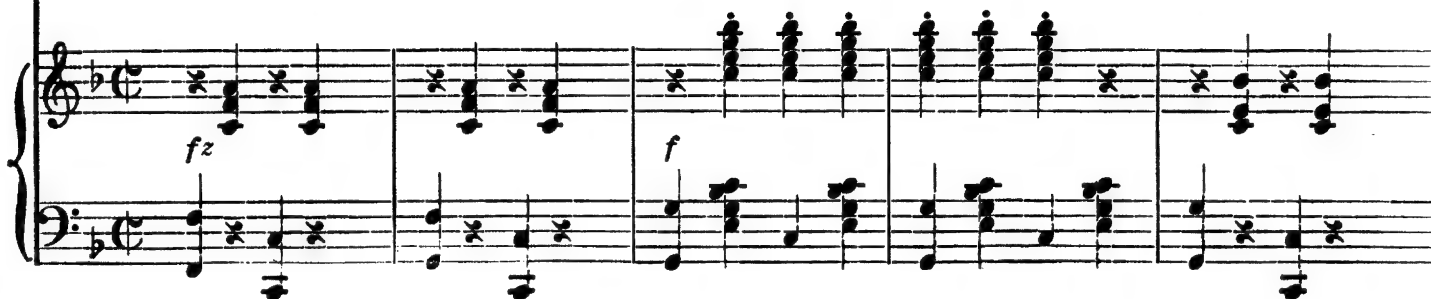
In the Ho - ly Vir - gin trust!

ENRIQUE and CAPTAIN with Tenors.



Cut and thrust! We'll die like men, if die we must! Cut and

MATEO and TITO with Bases.

*fz**fz**f*

In the Ho - ly Vir - gin trust!



thrust, And sa - bre - stroke and bay' - net thrust! Rings the bu - gle note!



Sings the bu - gle note! Cut and thrust! We'll die like men, if die we

The first system of the musical score. It consists of a vocal staff (treble clef) and a piano accompaniment (grand staff). The vocal line has lyrics: "Sings the bu - gle note! Cut and thrust! We'll die like men, if die we". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with various chords and single notes.

Sopranos.

In the Ho - ly Vir - gin trust!

must! Cut and thrust! We'll die like men, if die we must!

The second system of the musical score. It includes a vocal staff for Sopranos, a vocal staff for other voices, and a piano accompaniment. The lyrics for the vocal parts are: "In the Ho - ly Vir - gin trust!" and "must! Cut and thrust! We'll die like men, if die we must!". The piano accompaniment continues with a similar style to the first system, with a melody in the right hand and a bass line in the left hand.

In the Ho - ly Vir - gin trust!

Cut and thrust! And sa - bre - stroke and bay'net thrust! Rings the

The first system of the musical score. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains five measures of music, including rests and eighth notes. The middle staff is another vocal line in treble clef, also with a key signature of one flat, containing five measures of music with eighth notes and a final half note. The bottom staff is a piano accompaniment in bass clef, containing five measures of music with eighth notes and chords. The lyrics are written below the vocal staves.

bu - gle note! Rings the bu - gle note! Cut and thrust! We'll die like

The second system of the musical score. It continues with three staves. The top vocal staff has five measures of music. The middle vocal staff has five measures of music. The bottom piano staff has five measures of music, featuring chords and eighth notes. The lyrics continue below the staves.

men, if die we must! Hark! the warn - ing bu - gle note is

The first system of the musical score. It consists of a vocal staff (treble and bass clefs) and a piano accompaniment (grand staff). The vocal line begins with the lyrics "men, if die we must!" followed by a short rest, then "Hark! the warn - ing bu - gle note is". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more active bass line in the left hand. A dynamic marking of *f* (forte) appears in the piano part.

sound - ing, Ring ing through the bat - tle's smoke and din; Clash of

The second system of the musical score. The vocal line continues with "sound - ing, Ring ing through the bat - tle's smoke and din; Clash of". The piano accompaniment maintains its rhythmic texture, with the right hand playing chords and moving lines, and the left hand providing a steady bass accompaniment.

thrust and clang of stroke re - sound - ing, Cheers us on, while life re - mains We'll ne'er give

The third system of the musical score. The vocal line concludes with "thrust and clang of stroke re - sound - ing, Cheers us on, while life re - mains We'll ne'er give". The piano accompaniment continues with its characteristic rhythmic accompaniment, supporting the vocal melody.



in ! Cut and thrust, cut and thrust, Cut and thrust, cut and thrust ! - - -

The first system of the musical score consists of two systems of staves. The top system has a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line contains the lyrics "in ! Cut and thrust, cut and thrust, Cut and thrust, cut and thrust ! - - -". The piano accompaniment features a series of chords and single notes, with some notes marked with an accent (>). The bottom system continues the piano accompaniment with more complex chordal textures and some sixteenth-note passages.

The second system of the musical score consists of two systems of staves. The top system has a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line contains a series of whole notes, some of which are marked with a fermata. The piano accompaniment features a series of chords and single notes, with some notes marked with an accent (>). The bottom system continues the piano accompaniment with more complex chordal textures and some sixteenth-note passages.

dim in - u - en - do.

The third system of the musical score consists of two systems of staves. The top system has a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line contains the lyrics "dim in - u - en - do." and features a series of whole notes, some of which are marked with a fermata. The piano accompaniment features a series of chords and single notes, with some notes marked with an accent (>). The bottom system continues the piano accompaniment with more complex chordal textures and some sixteenth-note passages.

mf

dim.

p

Soprano.

Ho - ly Moth - er, hear our prayer !

Old Men.

*Andante religioso.*

p

Nerve their hearts, Their dear lives spare !

Weep - ing wom - en

can but pray; Heav'n will guide the blood - y fray!

The first system of the musical score, measures 1-6. It features a vocal line in treble clef with a key signature of one flat (B-flat). The lyrics are "can but pray; Heav'n will guide the blood - y fray!". The piano accompaniment consists of a right hand with dense chords and a left hand with a simple bass line. A fermata is placed over the final measure of the vocal line.

Ho - ly Moth - er! Hear our prayer! Nerve their hearts, Their

The second system of the musical score, measures 7-12. The vocal line continues with the lyrics "Ho - ly Moth - er! Hear our prayer! Nerve their hearts, Their". The piano accompaniment features a more active right hand with moving chords and a steady bass line. A piano dynamic marking (*p*) is present at the beginning of the system.

dear lives spare!

The third system of the musical score, measures 13-18. The vocal line concludes with the lyrics "dear lives spare!". The piano accompaniment continues with a moving right hand and a steady bass line. A fermata is placed over the final measure of the vocal line.

*Allegro.*

The first system of the piano accompaniment consists of two staves. The right hand begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It starts with a piano (*p*) dynamic and features a series of eighth-note chords. A crescendo (*cres.*) marking appears over the second measure. The left hand, in bass clef, plays a similar eighth-note chordal pattern. The second system continues the accompaniment, with the right hand moving to a more complex chordal texture. A forte (*f*) dynamic marking is present in the second measure, followed by further crescendo markings (*cres.*) in the third and fourth measures. The third system shows the right hand with a melodic line of eighth notes, with dynamics *do.*, *poco*, and *a* indicated. The left hand continues with chordal accompaniment, including a *poca.* marking. The fourth system features a more active right hand with sixteenth-note chords, while the left hand maintains a steady eighth-note accompaniment.

Tenor.

Add Sopranos.  
In the Ho-ly Vir-gin trust!

The vocal staves for Tenor and Bass are shown. The Tenor part begins with a treble clef and a key signature of one flat. The lyrics "Cut and thrust! We'll die like men, if die we must! Cut and thrust, and" are written below the staff. The Bass part, in bass clef, provides a harmonic accompaniment to the Tenor's melody. Both parts start with a forte (*f*) dynamic.

The second system of the piano accompaniment continues the piece. The right hand features a series of chords, some marked with an 'x' indicating a specific voicing or articulation. The left hand continues with a steady eighth-note accompaniment. The system concludes with a final chordal structure in both hands.

In the Ho-ly Vir-gin trust!

Sabre-stroke and bay'net thrust, Rings the bu-gle note! Rings the bugle note! Cut and

Ho - - - ly Vir - -

*tutta forza.*

thrust! We'll die like men, if die we must! Hark! the warning bu-gle note is

*tutta forza.*

*f*

er, hear - - - our pray - er! Nerve . . . their

sound - ing, Ring - ing through the battle's smoke and din! Clash of thrust and clang of

The first system of the musical score. It consists of four staves. The top two staves are for the vocalists, and the bottom two are for the piano. The key signature has one flat (B-flat). The vocal melody begins with a half note 'er', followed by a dotted half note 'hear', then a half note 'our', a dotted half note 'pray', and a half note 'er!'. There are long horizontal lines indicating sustained notes. The piano accompaniment features chords and moving lines in both hands.

hearts, . . . Their dear . . . . . lives *f* spare! Nerve their

stroke re - sound - ing cheer us on! While life re - mains we'll ne'er give in! Cut and

The second system of the musical score. It continues the vocal and piano parts. The vocal melody continues with 'hearts, . . . Their dear . . . . . lives' followed by a forte (*f*) dynamic marking and 'spare! Nerve their'. The piano accompaniment continues with chords and moving lines. The system concludes with the vocalists singing 'stroke re - sound - ing cheer us on! While life re - mains we'll ne'er give in! Cut and'.

hearts, nerve their hearts, nerve their hearts, Nerve their hearts, their dear lives spare!

thrust! Cut and thrust! Cut and thrust! Cut and thrust! We'll die like men,

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are: "hearts, nerve their hearts, nerve their hearts, Nerve their hearts, their dear lives spare!" followed by "thrust! Cut and thrust! Cut and thrust! Cut and thrust! We'll die like men,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Oh, spare!

if die we must!

The second system of the musical score continues the vocal and piano parts. The vocal staves have lyrics: "Oh, spare!" and "if die we must!". The piano accompaniment continues with a similar rhythmic pattern, ending with a double bar line. The piano part includes some dynamic markings like 'f' (forte) and 'p' (piano).



# FINALE, "As they march along."

No. 22.

PRINCIPALS AND CHORUS.

V. QUEEN and Sopranos.

E. CAPTAIN, MATEO, TITO, Tenors and Basses.

The musical score is written for a full ensemble. It features a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into three systems, each with vocal parts and piano accompaniment. The piano part is written for a grand piano, with a forte (f) dynamic marking in the first system. The vocal parts are for a Queen and Sopranos, and a Captain, Mateo, Tito, Tenors and Basses. The lyrics are: "As they march a - long, With a cheer - ing song, Of a sol-dier's life they'll tell; And with stead - y step, And form e - rect They will keep their lines dress'd well! While the trum-pet loud, Sounds the stern a - larm, And the drums with their thunder roar, Then they".

As they march a - long, With a cheer - ing song, Of a

As we march a - long, With a cheer - ing song, Of a

sol-dier's life they'll tell; And with stead - y step, And form e - rect They will keep their lines dress'd

sol-dier's life we'll tell; And with stead - y step, And form e - rect We will keep our lines dress'd

well! While the trum-pet loud, Sounds the stern a - larm, And the drums with their thunder roar, Then they

well! While the trum-pet loud, Sounds the stern a - larm, And the drums with their thunder roar, Then we

take no thought of fear or harm, For Glo - ry goes be - fore! As they march a -  
 As we  
 long, And with cheer - ing song, Of a sol - - dier's life they tell; With  
 w  
 stead - y step, And form e - rect They keep their lines dress'd  
 We keep our

The musical score is written for a vocal part (soprano and bass staves) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are printed below the vocal staves. The piano part consists of chords and moving lines in both hands. Dynamics include *f* (forte) and *w* (piano). The score is divided into four systems, each with a vocal staff and a piano grand staff. The lyrics are: "take no thought of fear or harm, For Glo - ry goes be - fore! As they march a -", "As we", "long, And with cheer - ing song, Of a sol - - dier's life they tell; With", "w", "stead - y step, And form e - rect They keep their lines dress'd", and "We keep our".

well !                      Dressed      well !                      Dressed well ! . . . . .

The musical score is written for voice and piano. The vocal part consists of two staves (treble and bass clef) with lyrics underneath. The piano accompaniment is shown in two systems, each with a grand staff (treble and bass clef). The first system includes a forte (f) dynamic marking. The second system concludes with a double bar line and repeat signs.

# END OF THE OPERA.

J. M. ARMSTRONG & CO.,  
MUSIC TYPOGRAPHERS, 710 SANSON ST.,  
Philadelphia, Pa.